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THE NEW HUDSON SHAKESPEARE

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Or ſay, tis not your ſeale, not your inuention:
You can ſay none of this. Well, grant it then,
And tell me in the modeſtie of honor,
Why you haue giuen me ſuch cleare lights of fauour,
Bad me come ſmiling, and croſſe-garter'd to you,
To put on yellow ſtockings, and to frowne
Vpon ſir *Toby*, and the lighter people:
And acting this in an obedient hope,
Why haue you ſuffer'd me to be impriſon'd,
Kept in a darke houſe, viſited by the Prieſt,
And made the moſt notorious geck and gull,
That ere inuention plaid on? Tell me why?

Ol. Alas *Maluolio*, this is not my writing,
Though I confeſſe much like the Charracter:
But out of queſtion, tis *Marias* hand.
And now I do bethinke me, it was ſhee
Firſt told me thou waſt mad; then cam'ſt in ſmiling,
And in ſuch formes, which heere were preſuppos'd
Vpon thee in the Letter: prethee be content,
This practice hath moſt ſhrewdly paſt vpon thee:
But when we know the grounds, and authors of it,
Thou ſhalt be both the Plaintiffe and the Iudge
Of thine owne cauſe.

Fab. Good Madam heare me ſpeake,
And let no quarrell, nor no braule to come,
Taint the condition of this preſent houre,
Which I haue wondred at. In hope it ſhall not,
Moſt freely I confeſſe my ſelfe, and *Toby*
Set this deuice againſt *Maluolio* heere,
Vpon ſome ſtubborne and vncourteous parts
We had conceiu'd againſt him. *Maria* writ
The Letter, at ſir *Tobyes* great importance,
In recompence whereof, he hath married her:
How with a ſportfull malice it was follow'd,
May rather plucke on laughter then reuenge,
If that the iniuries be iuſtly weigh'd,
That haue on both ſides paſt.

Ol. Alas poore Foole, how haue they baffel'd thee?

Clo. Why ſome are borne great, ſome atchieue greatneſſe, and ſome haue greatneſſe throwne vpon them. I was one ſir, in this Enterlude, one ſir *Topas* ſir, but that's all one: By the Lord Foole, I am not mad: but do you remember, Madam, why laugh you at ſuch a barren raſcall, and you ſmile not he's gag'd: and thus the whirligigge of time, brings in his reuenges.

Mal. Ile be reueng'd on the whole packe of you?

Ol. He hath bene moſt notoriouſly abus'd.

Du. Purſue him, and entreate him to a peace:
He hath not told vs of the Captaine yet,
When that is knowne, and golden time conuents
A ſolemne Combination ſhall be made
Of our deere ſoules. Meane time ſweet ſiſter,
We will not part from hence. *Ceſario* come
(For ſo yoû ſhall be while you are a man:)
But when in other habites you are ſeene,
Orſino's Miſtris, and his fancies Queene. *Exeunt*

Clowne ſings.

When that I was and a little tine boy,
with hey, ho, the winde and the raine:
A fooliſh thing was but a toy,
for the raine it raineth euery day.

But when I came to mans eſtate,
with hey ho, &c.
Gates Knaues and Theeues men ſhut their gate,
for the raine, &c.

But when I came alas to wiue,
with hey ho, &c.
By ſwaggering could I neuer thriue,
for the raine, &c.

But when I came vnto my beds,
with hey ho, &c.
With toſpotter ſtill had drunken heades,
for the raine, &c.

A great while ago the world begun,
hey ho, &c.
But that's all one, our Play is done,
and we'l ſtriue to pleaſe you euery day.

FINIS.

FACSIMILE (REDUCED) OF THE LAST PAGE OF TWELFTH NIGHT, FIRST FOLIO, 1623

THE NEW HUDSON SHAKESPEARE

TWELFTH NIGHT
OR WHAT YOU WILL

INTRODUCTION AND NOTES BY
HENRY NORMAN HUDSON, LL.D.

EDITED AND REVISED BY
EBENEZER CHARLTON BLACK, LL.D. (GLASGOW)

GINN AND COMPANY
BOSTON NEW YORK CHICAGO LONDON
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PREFACE

The text of this edition of *Twelfth Night* is based upon a collation of the seventeenth century Folios, the Globe edition, the Cambridge (W. A. Wright) edition of 1891, and that of Delius (1882). As compared with the text of the earlier editions of Hudson's Shakespeare, it is conservative. Exclusive of changes in spelling, punctuation, and stage directions, very few emendations by eighteenth century and nineteenth century editors have been adopted; and these, with every variation from the First Folio, are indicated in the textual notes. These notes are printed immediately below the text, so that a reader or student may see at a glance the evidence in the case of a disputed reading, and have some definite understanding of the reasons for those differences in the text of Shakespeare which frequently surprise and very often annoy. Such an arrangement should be of special help in the case of a play universally read and very often acted, as actors and interpreters seldom agree in adhering to one text. A consideration of the more poetical, or the more dramatically effective, of two variant readings will often lead to rich results in awakening a spirit of discriminating interpretation and in developing true creative criticism. In no sense is this a textual variorum edition. The variants given are only those of importance and high authority.

The spelling and the punctuation of the text are modern, except in the case of verb terminations in *-ed*, which, when the *e* is silent, are printed with the apostrophe in its place.

This is the general usage in the First Folio. The important contractions in the First Folio which may indicate Elizabethan pronunciation ('i' th'' for 'in the,' for example) are also followed. Modern spelling has to a certain extent been adopted in the text variants; but the original spelling has been retained wherever its peculiarities have been the basis for important textual criticism and emendation.

With the exception of the position of the textual variants, the plan of this edition is similar to that of the old Hudson Shakespeare. It is impossible to specify the various instances of revision and rearrangement in the matter of the Introduction and the interpretative notes, but the endeavor has been to retain all that gave the old edition its unique place and to add the results of what seems vital and permanent in later inquiry and research. In this edition, as in the volumes of the series already published, the chapters entitled Sources, Date of Composition, Early Editions, Diction and Versification, Scene of Action, Duration of Action, Title of the Play, Dramatic Construction and Development with Analysis by Act and Scene, and Stage History, are wholly new. In this edition, too, is introduced a chronological chart, covering the important events of Shakespeare's life as man and as author and indicating in parallel columns his relation to contemporary writers and events. As a guide to reading clubs and literary societies, there has been appended to the Introduction a table of the distribution of characters in the play, giving the acts and scenes in which each character appears and the number of lines spoken by each. The index of words and phrases has been so arranged as to serve both as a glossary and as a guide to the more important grammatical differences be*tween Elizabethan* and modern English.

While it is important that the principle of *suum cuique* be attended to so far as is possible in matters of research and scholarship, it is becoming more and more difficult to give every man his own in Shakespearian annotation. The amount of material accumulated is so great that the identity-origin of much important comment and suggestion is either wholly lost or so crushed out of shape as to be beyond recognition. Instructive significance perhaps attaches to this in editing the works of one who quietly made so much of materials gathered by others. But the list of authorities given on page lxiii will indicate the chief source of much that has gone to enrich the value of this edition. Especial acknowledgment is here made of the obligations to Dr. William Aldis Wright and Dr. Horace Howard Furness, whose work in the collation of Quartos, Folios, and the more important English and American editions of Shakespeare has been of so great value to all subsequent editors and investigators.

With regard to the general plan of this revision of Hudson's Shakespeare, Professor W. P. Trent, of Columbia University, has offered valuable suggestions and given important advice.

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FACSIMILE

LAST PAGE OF *TWELFTH NIGHT*, FIRST FOLIO . . . *Frontispiece*

INTRODUCTION

NOTE. In citations from Shakespeare's plays and nondramatic poems the numbering has reference to the Globe edition, except in the case of this play, where the reference is to this edition.

I. SOURCES

Popular speech recognizes the element of the ludicrous in the likeness of twins or of any two members of a family; and the complications and misunderstandings that arise from such resemblances, and from mistaken identity generally, are themes of interest as old as the literature of humor. The comic possibilities involved made strong appeal to both Greek and Latin dramatists,[1] and to the shapers of European story-telling from mediæval times to the seventeenth century. Especially popular among romancers and dramatists towards the close of the sixteenth century were cases of mistaken identity arising from the resemblance of a brother, and a sister who dresses as a man; stories of a heroine disguised as a page, who falls in love with her master; and plots

[1] The *Menæchmi* of Plautus, upon which *The Comedy of Errors* is based, is derived "from a Greek original, — not Epicharmus, it appears to be held, but Posidippus. Greek comedies, of which the action turned on the personal likeness of twins, seem to have been generically called Δίδυμοι, plays under this title being mentioned from the hands of six several authors. Variations of the main idea are to be found in the *Amphitruo* and in Philocomasium's story in the *Miles Gloriosus*." — A. W. Ward, *History of English Dramatic Literature*, II, 75.

involving such complicated cross-wooings as are inevitable when a heroine of this kind also attracts the love of the lady the master loves. From this material, common to many languages, Shakespeare took in a somewhat crude manner the foundation stories of his early comedies, *The Comedy of Errors* and *The Two Gentlemen of Verona;* from it he selected the incidents which in his prime he refined and compacted into the exquisite humor and romance of *Twelfth Night.*

The Main Plot

1. *Italian Plays and Foreign Translations.* In the *Diary*[1] of John Manningham, barrister at law of the Middle Temple, under the date, February 2, 1601,[2] is the following entry:

> At our feast wee had a play called Twelue night or what you will, much like the commedy of errores or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni* a good practise[3] in it to make the steward beleeue his Lady widdowe was in Loue with him by counterfeyting a letter, as from his Lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling his apparaile, &c. And then when he came to practise making him beleeue they tooke him to be mad.

Two Italian plays named *Gl' Inganni* ('The Cheats,' 'The Deceits') certainly antedate *Twelfth Night;* one by Nicolo Secchi (Secco) was performed at Milan in 1547 and printed at Florence in 1562; the other by Curzio (Curtio) Gonzaga was printed at Venice in 1592. In both plays a brother and

[1] Preserved in the British Museum, and edited by John Bruce for the Camden Society.

[2] 1602, according to the modern reckoning.

[3] *plot, trick, scheme.* Cf. V, i, 340.

a sister, twins, occupy an important place in the action; the sister, disguised as a manservant, is sent with love messages to a woman, and in Gonzaga's play she assumes the name Cesare, — whence Shakespeare may have derived 'Cesario,' — but neither play contains the pivotal incident of the woman to whom the messages are sent falling in love with the messenger. This central situation is found in a comedy called *Gl' Ingannati* ('The Deceived,' 'The Mistaken'), composed and acted by a literary society, called the Intronati,[1] at Sienna in Carnival week, 1531, printed at Venice in 1537, and extremely popular, as the many reprintings show. In this play a brother and a sister, named Fabrizio and Lelia, are separated at the sack of Rome in 1527. Lelia is carried to Modena, where resides a gentleman named Flaminio, who had once upon a time made professions of love to her, and to whom she was sincerely attached. She dons boy's attire and enters his service as a page. Flaminio has forgotten Lelia and is making suit to Isabella, a lady of Modena. The disguised Lelia is employed by him in his love suit to Isabella, who remains deaf to his passion but falls desperately in love with the messenger. In the third act the brother Fabrizio arrives at Modena, and his close resemblance to Lelia in her page's dress gives rise to interesting complications. A servant of Isabella meets him in the street and, supposing him to be the messenger, takes him to her house, just as in *Twelfth Night* Sebastian is taken for Viola and led to the house of Olivia. In due time the needful recognitions and reconciliations take place, with the result that Isabella transfers her affection to Fabrizio and Flaminio marries the loving and

[1] Or Academici Intronati, founded in 1525, "*orare, studere, gaudere*, etc."

faithful Lelia.' In the poetical Induction, *Il Sacrificio*, which precedes the play, occurs the significant name 'Maleuolti,' and it is noteworthy that when the heroine adopts her disguise she assumes the name 'Fabio.' Hunter,[1] who first drew attention to Manningham's *Diary* and to *Gl' Ingannati* as a more probable source for *Twelfth Night* than the *Inganni* plays, suggested in addition to the points of similarity noted above that Shakespeare may have taken his title from the phrase *la Notte di Beffana*, i. e. 'Twelfth Night,' which occurs in the Prologue.

Under the title *Les Abusés* a French translation of *Gl' Ingannati*, by Charles Estienne, was printed at Lyon in 1543, and this it is claimed may have been consulted by Shakespeare. A closer connection between *Gl' Ingannati* and England is a Latin version called, from the name of the heroine, *Laelia*, which was acted at Queens' College, Cambridge, in 1590, and again in 1598. It seems never to have been printed,[2] but unquestionably it would be well known in London literary and dramatic circles.

2. *Italian Tales and Foreign Translations.* Though the names of the characters are changed, the plot of *Gl' Ingannati* is essentially the same as that of a prose tale by Bandello, published as one of his *Novelle* in 1554. Bandello's version of the story became extremely popular, Lope de Rueda translating it into Spanish in his *Los Engaños* (*Engañados*) in 1556, first printed in 1567, and Belleforest (François de Belle-Forest Comingeois) publishing a famous French adaptation of it in 1570 in the fourth book of the

[1] *New Illustrations of Shakespeare*, London, 1845.

[2] The MS. is preserved in Lambeth Palace. See *Shakespeare Jahrbuch, XXXIV*, 286.

Histoires Tragiques. As Shakespeare took material for *Romeo and Juliet*, *Much Ado About Nothing*, and *Hamlet* from the *Histoires Tragiques*, efforts have been made to find here an important source for the plot of *Twelfth Night*.

A version of the story with significant alteration of detail is found in the eighth novel of the fifth decade of the *Hecatommithi* (*Ecatomiti*) of Giovanni Battista Giraldi, usually known by his surname Cinthio (Cintio, Cynthius). In this work, published in 1565, and translated into French by Chappuys in 1583, the incident of a shipwreck is elaborated and there are interesting suggestions of the Illyria setting of *Twelfth Night*. If Cinthio's statement that he wrote all his tales in his youth may be trusted, his version of the story derives not from Bandello but probably from one of the earlier plays. In this connection it may be noted that directly or indirectly the *Hecatommithi* furnished the plot of *Othello*.

3. *Riche's Apolonius and Silla*. For the bare framework of the plot of *Twelfth Night* Shakespeare had a source to his hand in an English version of the Bandello-Belleforest-Cinthio story, *The Historie of Apolonius and Silla*, the second of eight tales in a volume by an Elizabethan ex-soldier and pamphleteer, of which the full title is: *Riche his Farewell* | *to Militarie Profession: con* | *teining verie pleasaunt discourses* | *fit for a peaceable tyme.* | *Gathered together for the onely delight of* | *the courteous Gentlewomen bothe* | *of England and Irelande,* | *For whose onely pleasure thei were collected together* | *And unto whom thei are directed and dedicated* | *by Barnabe Riche, Gentleman.* | Imprinted at London by Robert Walley, 1581.

In Riche's tale Silla (Viola), daughter of Duke Pontus of Cyprus, falls in love with Duke Apolonius (Orsino) of

Constantinople while he is visiting her father. Apolonius is so engrossed with his business affairs that her affection is not even observed by him, and after he leaves for home she resolves to follow him. After strange experiences at sea she is shipwrecked. She makes her way to Constantinople, and having assumed the name of her brother Silvio, whom she closely resembles, she disguises as a page and enters the service of Apolonius. Apolonius employs his page to carry love tokens to the Lady Julina (Olivia), who, of course, falls in love with the messenger. Silvio, seeking his sister in Constantinople, is met by Julina, and after having been entertained by her he leaves the city. Apolonius hears of what Julina has done, and suspecting his page of treachery he has Silla thrust into a dungeon. Julina pleads for her, and after a series of exciting events the identity of the page is revealed and her betrothal to Apolonius follows. When Silvio hears of this he returns to Constantinople in time to clear the character of Julina and marry her. "And thus, Silvio havyng attained a noble wife, and Silla, his sister, her desired housband, thei passed the residue of their daies with suche delight as those that have accomplished the perfection of their felicities."

Editors have noted interesting verbal resemblances between Riche's story and Shakespeare's play. Grant White compares, for example, Sir Andrew's complaint to Sir Toby III, ii, 4–6, and the passage in *Apolonius and Silla*, where the servants, "debating betweene them, of the likelihood of the marriage, betweene the duke & the ladie, one of them said: that he neuer saw his lady & mistresse, vse so good countenance to the duke himself, as she had done to Siluo his man." Riche's expression "that haue so charely preserued

myne honour" may also be compared with "And laid mine honour too unchary out," *Twelfth Night*, III, iv, 187.

If *Apolonius and Silla* is Shakespeare's chief source for the incidents of *Twelfth Night*, his transformation of the material, in this instance as in others, lies in simplification, compression for dramatic effect, and idealization. What is tedious in the original story, and unessential to the plot development, is cut out in the interests of dramatic economy; needless grossnesses are eliminated; characterization, humor, pathos, and poetry are added. In his treatment of source-material Shakespeare always used what he took merely as the canvas whereon to pencil out and express the breathing creatures of his mind. The whole workmanship is as original, in the only right sense of that term, as if the story and incidents had been altogether his own invention; and he but followed his usual custom of so ordering his work as to secure whatever benefit might accrue from a sort of preëstablished harmony between his subject and the popular mind.

4. *Montemayor's Diana.* The *Diana Enamorada* of Jorge de Montemayor, one of the important sources of *The Two Gentlemen of Verona*, contains matter which strongly resembles certain situations in *Twelfth Night*, — for example, the locality of Illyria and the passion of Celia for the disguised Felismena. The *Diana* was published first in 1542, so antedating both Bandello's *Novelle* and Cinthio's *Hecatommithi*, but Bartholomew Yonge's English version, published in 1598, had circulated in manuscript from 1582.

5. *Sidney's Arcadia.* In the exquisite union of pathos and poetry in the disguised Viola's speeches at the close of II, iv, there are haunting reminiscences of the story of Zelmane told by Pyrocles in the second book of Sir Philip Sidney's Arcadia.

6. *A Lost Play.* In 1608 a company of English actors produced at Graz a comedy called *Tugend- und Liebesstreit*, on the same general subject as *Apolonius and Silla* and apparently closely connected with it. It is conjectured that this may have been a German version of a lost English play founded on Riche's story, — a play that would, of course, antedate *Twelfth Night.*

The Subplot

Shakespeare's subplots and comic scenes are usually original, and for the glorious humors of Olivia's household no source exists. All the characters involved — Sir Toby and Sir Andrew, Feste and Fabian, Malvolio and Maria — are wholly of Shakespeare's invention. It has been suggested[1] that a hint for the treatment of Malvolio as a madman may have been found by Shakespeare in Riche's fifth story, *Of Two Brethren and Their Wives*, where a husband, to punish his ill-tempered wife, dresses her in rags, and ties her in a dark house with a great chain about her leg.

To quote from the story itself:

> Callyng his neibours about her, he would seeme with greate sorrowe to lament his wives distresse, telling them that she was sodainly become lunatique; whereas by his geasture, he tooke so greate greefe, as though he would likewise have runne madde for companie. But his wife (as he had attired her) seemed in deede not to be well in her wittes. . . . She used no other wourdes but cursynges and banninges. . . . The companie that were about her, thei would exhorte her, Good neighbour, forget these idle speeches, which doeth so muche distemper you, and call upon God, and he will surely helpe you. — Call upon God for help? (quoth the other) wherein should he helpe me.

[1] In an article by Professor W. A. Neilson, *The Atlantic Monthly, May, 1902.*

Mr. E. K. Chambers has suggested that a hint for Malvolio may have been received from stories about Sir William Knollys, the pompous old Controller of the Royal Household, of whom a seventeenth century anecdotist relates the following:

> The Lord Knollys in Queen Elizabeth's time had his lodging at Court, where some of the Ladyes and Maydes of Honour used to friske and hey about in the next room, to his extreame disquiet a nights though he often warned them of it; at last, he gets one to bolt their own backe doore when they were all in one night at their reuells ... and so with a payre of spectacles on his nose and Aretine in his hand, comes marching in at a posterne doore of his owne chamber, reading very gravely, full upon the faces of them.

Names of Persons and Places

The probable source of the more important names of persons and places in *Twelfth Night* is given and discussed when each occurs for the first time in the text. Special mention may be made here of Emanuel Forde's *Parismus, the Renowned Prince of Bohemia*, published in 1598, where 'Olivia' is the name of a queen of Thessaly, and 'Violetta' the name of a lady who followed her lover in the disguise of a page and in the course of her wanderings was shipwrecked. 'Antonio' and 'Sebastian,' names repeated in *The Tempest*, are found in Eden's *History of Travayle*, 1577, from which Shakespeare borrowed names of persons and places for other plays.

II. DATE OF COMPOSITION

The date of composition of *Twelfth Night* falls within 1602, the later time limit (*terminus ante quem*), and 1598, the earlier time limit (*terminus post quem*). The weight of evidence is in favor of 1600–1601.

Until the discovery of Manningham's *Diary* (see above, Sources), announced by Collier in 1831,[1] *Twelfth Night* was usually regarded as one of Shakespeare's latest plays.[2] This opinion was based upon misinterpreted references within the play.

External Evidence

1. *Negative.* *Twelfth Night* is not referred to by Francis Meres in the *Palladis Tamia, Wits Treasury; being the Second Part of Wits Commonwealth*, published in the autumn of 1598. Here Meres gives a list of twelve noteworthy Shakespeare plays, and the probability is that a play so popular in subject and treatment as *Twelfth Night*, and so appealing to an Elizabethan public, would have been mentioned, had it been in existence at that time.

2. *Positive.* (1) *Manningham's Diary.* Manningham's allusion to the play, in the quotation from his *Diary* given above, page xii, fixes the later time limit very definitely. (2) *Reference by Ben Jonson.* Steevens held that Ben Jonson referred to *Twelfth Night* in the following passage in the dialogue between Cordatus and Mitis at the close of the first scene of the third act of *Every Man Out of His Humour*, a play produced in 1599:

> That the argument of his comedy might have been of some other nature as of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son to love the lady's waiting-maid; some such cross-wooing, with a clown to their serving-man, better than to be thus near, and familiarly allied to the time.

[1] *History of English Dramatic Poetry*, I, 327.

[2] Theobald (1734) assigned it to 1604; Tyrwhitt (1766), Steevens (1773), Malone (1790), and Harness (1825) gave 1614 as the probable date of composition.

As the description of "the argument of his comedy" is equally applicable to Shakespeare's earlier plays of cross-wooing and other Elizabethan comedies of a similar character, it is useless to base upon this passage evidence for the date of composition of *Twelfth Night*.

Internal Evidence

The following bits of internal evidence, of varying value in themselves, furnish together a suggestive body of cumulative proof. The first three may be looked upon as local or contemporary hits, in perfect keeping with the comic action of the passages where they occur. As such, they would lose force or distinction the further they are in point of time from the exciting cause.[1]

1. "*The new map.*" In III, ii, 70–71, when Malvolio is at the height of his ludicrous beatitude, Maria says of him, "He does smile his face into more lines than is in the new map, with the augmentation of the Indies." The allusion here, if not convincingly definite, is perfectly pat to the map referred to in the note, III, ii, 71.

2. *Reference to "the Sophy."* The humor and the edge in Fabian's words, "a pension of thousands to be paid from the Sophy," are intensified when the remark is interpreted in the light of the excitement in London in 1599 over Sir Robert Shirley's return from his embassy to Persia, and the publication in the following year of his narrative of adventures. See note, II, v, 165.

[1] "Mistress Mall's picture," I, iii, 115, and "the lady of the Strachy," II, v, 35–36, are probably topical allusions to which we have lost the key.

3. "*Words are very rascals,*" *etc., III, i, 18–19.* Feste's remark to Viola, "Words are very rascals, since bonds disgrac'd them," III, i, 18–19, though enigmatical to a modern reader, is probably, like the references to contemporary playhouse conditions and regulations in *Hamlet*, II, ii, a satirical 'topical' allusion which would come with peculiar propriety and telling effect both from dramatist and from actor. It may be fairly understood as referring to an order issued by the Privy Council in June, 1600 (see note, III, i, 19), laying very severe restrictions upon stage performances.

In this connection it may be noted that the Puritans were specially forward and zealous in urging the complaints which made the Privy Council issue this stringent process; and it will hardly be questioned that the character of Malvolio was partly meant as a humorous satire on Puritanism.[1] That Shakespeare should be somewhat provoked at the action of the Puritans in bringing about such restraints upon the freedom of his art,[2] was certainly natural enough. Nor is it a small addition to their many claims on our gratitude, that their aptness to think that, because they were virtuous, there should be no more cakes and ale, had the effect of calling forth so rich and withal so good-natured a piece of retaliation.

[1] Hunter (*New Illustrations of Shakespeare*, 1845, I, 380) held that the passage in which Malvolio was treated as possessed was inspired by Harsnet's *Discovery of the fraudulent practices of John Darrel*, etc., published in 1599. In this tract the Puritan practice of exorcism is exposed in connection with a family called Starkey or Starchy, and Hunter suggests that here is the key to the allusion to "the lady of the Strachy," II, v, 35–36. Harsnet tells that when a Bible was brought in, one of the Starchy children cried "Bible-bable, Bible-bable!" and Hunter connects this with Feste's "bibble babble," IV, ii, 93.

[2] *Cf. Sonnets*, LXVI, 9: "And art made tongue-tied by authority."

4. *Feste's Song, II, iii, 38.* Feste's song, "O mistress mine, where are you roaming?" was published in Morley's *Consort Lessons* in 1599. "It is also found in Queen Elizabeth's Virginal Book [1603], arranged by Byrd." — Chappell.

5. *Sir Toby's Song Snatch, II, iii, 97.* The song from which Sir Toby sings snatches in his musical dialogue with Feste was published apparently for the first time in 1601, in the *Booke of Ayres* by Robert Jones. The evidence as to the date of composition of *Twelfth Night* furnished by this, and by Feste's song referred to in the preceding paragraph, is obviously weakened by the fact that Elizabethan songs were often well known long before they were published.

6. *Qualities of Style.* By the internal notes of style, temper, and poetic grain, *Twelfth Night* falls into the middle period of Shakespeare's productive years. It has no such marks of vast but immature powers as are often met with in his earlier plays; nor, on the other hand, does it show "that intense idiosyncrasy of thought and expression, — that unparalleled fusion of the intellectual with the passionate," — which distinguishes the later. Everything is calm and quiet; the atmosphere is one of unruffled serenity and composure.

As a play, *Twelfth Night* shows in the mastery of plot and subplot the dramatic and formative power of the practised artist. The characterization is superb; it is alive with dramatic interest from the first scene to the last.

7. *Diction and Verse Mechanism.* The diction of *Twelfth Night*, the quality of the blank verse, the proportion of prose to verse, the use of rhyme, and the rhetorical quality of the play as a whole, with the absence of strained conceits, antitheses, and artificial turns of expression, support the external and the other internal evidence that the date of composition

falls within 1599 and 1602.[1] It was written probably in immediate succession to *As You Like It* and *Much Ado About Nothing*, making with them a notable trilogy of joyous comedy. It is full of reminiscences of the earlier comedies, the mistaken identity and cross-wooing of *The Comedy of Errors* and *The Two Gentlemen of Verona*, the poetry of *A Midsummer Night's Dream*, and the music-sentiment of *The Merchant of Venice;* it has in it significant anticipations of the great reconciliation dramas of Shakespeare's latest period, *The Winter's Tale* and *The Tempest.*

III. EARLY EDITIONS

Folios

Twelfth Night was first printed in 1623 in the First Folio, designated in the textual notes of this edition F_1. The First Folio is the now famous volume in which all Shakespeare's collected plays (with the exception of *Pericles*, first printed in the Third Folio), were first given to the world. That there was no previous printing of *Twelfth Night* is virtually established by the expression "not formerly entred," in the wording of the following license, or description entry, concerning the First Folio, in *The Stationers' Registers:*[2]

[1] In his *Shakespeare Manual*, F. G. Fleay assigns the Viola matter, "full of the young, fresh, clear poetry" of Shakespeare's earlier period, and all of it in verse, to 1594–1595; the completed play, with the subplot in prose, to 1600–1601. "All this latter part [the good-humored but satirical subplot] is . . . from the same mint as Falstaff and his companions, the same as Pistol and Parolles. For the play of *All's Well that Ends Well* in like manner divides into two parts.... In both these plays, too, the early part has been revised."

[2] Professor E. Arber's *Transcripts of The Stationers' Registers* (1554–1640), 4 vols., 1875–1877.

8° Novembris 1623

Master Blounte
Isaak Jaggard

Entred for their Copie vnder the hands of Master Doctor Worrall and Master Cole warden Master William Shakspeers Comedyes Histories, and Tragedyes soe manie of the said Copies as are not formerly entred to other men. vizt. vij.^s

Comedyes
- The Tempest
- The two gentlemen of Verona
- Measure for Measure
- The Comedy of Errors
- As you like it
- All's well that ends well
- Twelfe night
- The winters tale

Histories
- The thirde parte of Henry ye Sixt
- Henry the Eight

Tragedies
- Coriolanus
- Timon of Athens
- Julius Cæsar
- Mackbeth
- Anthonie and Cleopatra
- Cymbeline

Twelfth Night is one of the most correctly printed plays in the First Folio; and, as the editors of the Cambridge Shakespeare suggest with regard to *Julius Cæsar*, it "may perhaps have been (as the preface falsely implied all were) printed from the original manuscript of the author."[1]

[1] ". . . Absolute in their numbers, as he conceiued them. . . . His mind and hand went together: And what he thought, he vttered with that easinesse, that wee haue scarse receiued from him a blot in his papers" (Heminge and Condell's Address "To the great Variety of Readers," First Folio).

Twelfth Night occupies pages 255–275 in the division of the Folio devoted to *Comedies*, and it stands there between *All's Well that Ends Well* and *The Winter's Tale*. The running title is *Twelfe Night, or, What You Will*. It is one of the seventeen plays in the First Folio in which is indicated the division into acts and scenes.

The Second Folio, F_2 (1632), corrects a few manifest misprints of the First Folio; and this corrected text is repeated with few changes, except in the way of slightly modernized spelling, in the Third Folio, F_3 (1663, 1664), and in the Fourth Folio, F_4 (1685).

Rowe's Editions

The first critical editor of Shakespeare's plays was Nicholas Rowe, poet laureate to George I. His first edition was issued in 1709 in six octavo volumes; a second edition, in eight volumes, was published in 1714.[1] His text followed very closely that of the Fourth Folio, but with modernization of spelling, punctuation, and occasionally grammar.

Rowe, an experienced playwright, marked the entrances and exits of the characters in a thorough and systematic way, and introduced many stage directions. He also gave complete lists of dramatis personæ which have been the basis for all later lists. Rowe was the first man to write a life of Shakespeare. This life, in which are preserved many valuable traditions, was published along with his edition of the plays, and entitles Rowe to the eternal gratitude of the world.

[1] The *Poems* were not included in either edition, but were published in 1715 from the edition of 1640.

IV. DICTION AND VERSIFICATION

Prose

Of the 2692 lines in *Twelfth Night* (Globe edition numbering), 1732 are in prose, a preponderance of prose over verse exceeded only in *The Merry Wives of Windsor* and *Much Ado About Nothing*.

In the development of the English drama the use of prose as a vehicle of expression entitled to equal rights with verse was due to Lyly. He was the first to use prose with power and distinction in original plays, and did memorable service in preparing the way for Shakespeare's achievement. Interesting attempts have been made to explain Shakespeare's distinctive use of verse and prose; and of recent years there has been much discussion of the question "whether we are justified in supposing that Shakespeare was guided by any fixed principle in his employment of verse and prose, or whether he merely employed them, as fancy suggested, for the sake of variety and relief."[1] It is a significant fact that in many of his earlier plays there is little or no prose, and that the proportion of prose to blank verse increases with the decrease of rhyme. Six kinds of prose may be distinguished in the plays: (1) The prose of formal documents, as in letters and proclamations. Examples of this are Malvolio's letters, II, v, 131; V, i, 292; and Sir Andrew's challenge, III, iv, 138. (2) The prose of 'low life' and the speech of comic characters, as in all the scenes in which the characters

[1] Churton Collins, *Shakespeare as a Prose Writer*. See Delius, *Die Prosa in Shakespeares Dramen* (*Shakespeare Jahrbuch*, V, 227–273); Janssen, *Die Prosa in Shakespeares Dramen;* Hiram Corson, *An Introduction to the Study of Shakespeare*, pp. 83–98.

of the subplot appear as the chief actors. This is a development of the humorous prose found, for example, in Greene's comedies that deal with humble life. (3) The colloquial prose of dialogue and of matter-of-fact narrative, as in II, i. Shakespeare was "the creator of colloquial prose, of the prose most appropriate for drama." — Churton Collins. (4) The prose of high comedy, vivacious, sparkling, and flashing with repartee, as in I, v, 159–222. (5) The prose of abnormal mentality. (6) Impassioned or highly wrought poetical and rhetorical prose. Of these kinds of prose the fifth and the sixth, so conspicuous in *Hamlet*, *Macbeth*, and *King Lear*, have naturally no place in *Twelfth Night*.

Here and there in *Twelfth Night* may be read the principles which underlie Shakespeare's transition from prose to verse and from verse to prose. In II, ii, the ordinary dialogue giving information is naturally in prose, but Viola's emotional excitement finds expression in verse. The same transition may be noted in III, i.

Blank Verse

About a third of *Twelfth Night* is in blank verse — the unrhymed, iambic five-stress (decasyllabic) verse, or iambic pentameter, introduced into England from Italy by Henry Howard, Earl of Surrey, about 1540, and used by him in a translation of the second and fourth books of Vergil's *Æneid*. Nicholas Grimald (*Tottel's Miscellany*, 1557) employed the measure for the first time in English original poetry, and its roots began to strike deep into British soil and absorb substance. It is peculiarly significant that Sackville and Norton should have used it as the measure of *Gorboduc*, the first *English* tragedy (performed by "the Gentlemen of the Inner

Temple" on January 18, 1561, and first printed in 1565). About the time when Shakespeare arrived in London the infinite possibilities of blank verse as a vehicle for dramatic poetry and passion were being shown by Kyd, and above all by Marlowe. Blank verse as used by Shakespeare is really an epitome of the development of the measure in connection with the English drama. In his earlier plays the blank verse is often similar to that of *Gorboduc*. The tendency is to adhere to the syllable-counting principle, to make the line the unit, the sentence and phrase coinciding with the line (end-stopped verse), and to use five perfect iambic feet to the line. In plays of the middle period, such as *The Merchant of Venice*, *As You Like It*, and *Twelfth Night*, written between 1596 and 1602, the blank verse is more like that of Kyd and Marlowe, with less monotonous regularity in the structure and an increasing tendency to carry on the sense from one line to another without a syntactical or rhetorical pause at the end of the line (run-on verse, *enjambement*). Redundant syllables now abound, and the melody is richer and fuller. In Shakespeare's later plays the blank verse breaks away from bondage to formal line limits, and sweeps all along with it in freedom, power, and organic unity. In the blank verse of *Twelfth Night* we have the transition from the earlier style to the later. Trochees, spondees, anapæsts, dactyls, run-on lines, incomplete lines, and mid-line speech endings give to the verse flexibility and power; and end-stopped lines abound, many of them (for instance, the first line of the play, the fourth, the sixth, the ninth, the fifteenth, etc.) examples of normal five-stress iambic pentameter.

In the 763 lines of blank verse in *Twelfth Night* are found 152 feminine (or double, redundant, hypermetrical)

endings, but only three weak endings and one light ending.[1] Sebastian's speech, IV, iii, 1–21, has seven feminine endings.

Alexandrines

While French prosodists apply the term Alexandrine only to a twelve-syllable line with the pause after the sixth syllable, it is generally used in English to designate iambic six-stress verse, as iambic hexameter, of which we have an example in V, i, 204. This was a favorite Elizabethan measure, and it was common in moral plays and the earlier heroic drama. English literature has no finer examples of this verse than the last line of each stanza of *The Faerie Queene*. In *Twelfth Night* are only six Alexandrines.

Rhyme

1. *Couplets*. In the history of the English drama, rhyme as a vehicle of expression precedes blank verse and prose. Miracle plays, moral plays, and interludes are all in rhyming measures. In Shakespeare may be seen the same development. A progress from more to less rhyme is a sure index to his growth as a dramatist and a master of expression. In the early *Love's Labour's Lost* are more than 500 rhyming five-stress iambic couplets; in the very late *The Winter's Tale* there is not one.[2] In *Twelfth Night* are 60 rhyming

[1] Light endings, as defined by Ingram, are such words as *am*, *can*, *do*, *has*, *I*, *thou*, etc., on which "the voice can to a certain small extent dwell"; weak endings are words like *and*, *for*, *from*, *if*, *in*, *of*, *or*, which "are so essentially proclitic . . . that we are forced to run them, in pronunciation no less than in sense, into the closest connection with the opening words of the succeeding line."

[2] The Chorus speech introducing Act IV is excepted as not part of the regular dialogue.

five-stress iambic couplets, used chiefly for the following purposes: (1) to give emotional pitch and intensity, as in Viola's speech, III, i, 155–160, and in Sebastian's, IV, i, 59–62; (2) to give epigrammatic effect to a sententious generalization, III, iv, 343–346; and (3), as so frequently in Elizabethan plays, to mark an exit or round off a speech, I, i, 40–41, I, ii, 60–61, I, iv, 40–41, etc.

2. *Songs.* (1) "*O mistress mine, where are you roaming?*" *II, iii, 38.* The prevailing movement is trochaic and the verse four-stress, with feminine endings except in the tail-rhyme lines. A rich iambic effect is given to the two opening lines by the unaccented extra syllable prefixed (anacrusis). "The exquisite richness of sound in the two splendid opening lines is due partly to the alliteration, largely concealed, of 'r' and 'm' (seven r's and four m's), partly to the fact that each line rings the changes on all the five vowels. Such triumphs of sound are more characteristic of Shakespeare than of any other Elizabethan.[1]" — J. H. Fowler. (2) "*Come away, come away, death,*" *II, iv, 50.* The prevailing movement is anapæstic, with iambic and trochaic substitutions. (3) "*When that I was and a little tiny boy,*" *V, i, 376,* is in irregular ballad stanzas. The ballad effect is intensified by the haunting refrain. The regular measure of the old ballads seems to have been originally four-stress throughout, as in the "M, O, A, I," stanza which enmeshes Malvolio, II, v, 96, with a tendency to drop the last stress in the alternating lines. The development of this tendency gives the measure of the *Robin Hood* ballads, etc., and the common metre of modern hymns.

[1] This in itself would be a sufficient argument for the Shakespearian authorship. See note, II, iii, 38.

3. *Humorous-Satirical Snatches.* In the snatch of one-stress and two-stress iambic verse, II, v, 89–92, Shakespeare not improbably travesties certain fads and follies in Elizabethan lyric forms, as in the travesty verses assigned to Bottom in *A Midsummer Night's Dream*, I, ii, 33–40. The arrangement of one-stress and two-stress anapæstic lines in Feste's "*I am gone, sir*," *IV, ii, 116–127*, has an archaic-humorous effect in keeping with the situation.

V. SCENE OF ACTION

The First Folio contains no stage directions to guide in determining the scene of action of *Twelfth Night*, and the locality-setting in modern editions of the play is based upon such references within the dialogue as that in I, ii, 2. Editors have sought to identify the Illyria mentioned here with the modern Dalmatia, but in a matter of this kind it is useless to go for help or interpretation to the maps or charts of the formal geographer. The play has an indefiniteness as to locality in perfect harmony with the romance atmosphere throughout, and the subtitle, *What You Will*, should save us from considering too curiously the local habitation of those to whom the whirligig of time brought in the sweet revenges of perfect comedy.

VI. DURATION OF ACTION

Though the action of *Twelfth Night* is supposed to fall within three days, with an interval of three days between the first and the second, according to the time analysis subjoined, *an interval of three* months is twice mentioned in Act V.

Ingenious attempts have been made to explain the seeming ·nsistency, but the difference between a poet's point of ·nd a scientist's must never be lost sight of in analyzing ·k of creative imagination, especially an ideal comedy ·t is

> silly sooth,
> And dallies with the innocence of love,
> Like the old age. [II, iv, 45–47.]

Shakespeare's time and space allusions, like Sir Walter Scott's, are independent of chronometers and almanacs. Orlando settled the matter of such discrepancies for all time when he said to Rosalind, "There 's no clock in the forest!"

The following is P. A. Daniel's time analysis[1]:

Day 1. — I, i–iii.
Interval of three days.
Day 2. — I, iv, v; II, i–iii.
Day 3. — II, iv, v; III; IV; V.

VII. TITLE OF THE PLAY

The main title of the play, *Twelfth Night*, which has no reference to the plot, doubtless indicates the occasion for which it was written, or when it was first performed.[2] Twelfth Night is the eve of Twelfth Day, or Twelfth-tide, January 6, the twelfth day after Christmas, the day whereon the Church has always kept the feast of "The Epiphany,

[1] *New Shakspere Society Transactions*, 1877–1879, page 173.

[2] Halliwell-Phillipps conjectured that *Twelfth Night* was one of four plays acted by Shakespeare's company, the "Lord Chamberlain's servants," before Queen Elizabeth during the Christmas festivities of 1601–1602.

or the Manifestation of Christ to the Gentiles." From time immemorial Twelfth Night has been associated with popular festivities to honor the Three Kings, and of these the Twelfth-cake and the beanfeast survive to modern times. In Elizabethan England a common feature of the celebration was the performance of plays; and, in preparing a Twelfth Night entertainment, the idea of fitness might aptly suggest that national lines and distinctions should be lost in the paramount ties of a common religion, and that people the most diverse in kindred and tongue should draw together in the sentiment of "one Lord, one Faith, one Baptism," — their social mirth relishing of universal brotherhood.

The general scope and plan of *Twelfth Night*, as a work of art, is hinted in its second title, *What You Will*,[1] all the comic elements being, as it were, thrown out simultaneously and held in a sort of equipoise, so that readers may fix the preponderance where it best suits their several bent or state of mind, and each, within certain limits and conditions, may take the work in *what sense he will*. For, where no special prominence is given to any one thing, there is the wider scope for individual aptitude or preference, and the greater freedom for each to select for virtual prominence such parts as will best knit in with what is uppermost in his thoughts. As in the case of *As You Like It*, the spirit of the play as a whole is expressed in the title.

The significance of the title is further traceable in a peculiar spontaneousness running through the play. Replete as it is with humors and oddities, they all seem to spring up of their own accord, the comic characters being free alike

[1] The expression occurs in the body of the play, I, v, 103. Cf. I, v, 29; I, v, 146–147; II, iii, 79–80.

from disguises and from pretensions, caring nothing at all whether everybody or nobody sees them, so they may have their whim out, and giving utterance to folly and nonsense simply because they cannot help it. Thus their very weaknesses and deformities have a certain grace, since they are genuine and of nature's planting: absurdity and whimsicality are indigenous to the soil, and shoot up in free, happy luxuriance, from the life that is in them. By thus setting the characters out in their happiest aspects, Shakespeare contrives to make them simply ludicrous and diverting, instead of putting upon them the constructions of wit or spleen, and thereby making them ridiculous or contemptible. Hence it is that we so readily enter into a sort of fellowship with them; their foibles and follies being shown up in such a spirit of good humor, that the subjects themselves would rather join with us in laughing than be angered or hurt at the exhibition. High and low are here seen moving in free and familiar intercourse, without any apparent consciousness of their respective ranks; the humors and comicalities of the play keep running and frisking in among the serious parts, to their mutual advantage, the connection between them being of a kind to be felt, not described.

Thus the play overflows with the genial, free-and-easy spirit of a merry Twelfth Night. Chance, caprice, and intrigue, it is true, are brought together in about equal portions, and their meeting and crossing and mutual tripping cause a deal of perplexity and confusion, defeating the hopes of some, suspending those of others; but here — as is often the case in actual life — from this conflict of opposites, order and happiness spring up as the final result. If what we call accident thwart one cherished purpose, it draws on something

better, blighting a full-blown expectation now to help the blossoming of a nobler one hereafter; and it so happens in the end that all the persons but two either have *what they will*, or else grow willing to have what comes to their hands.[1]

VIII. DRAMATIC CONSTRUCTION AND DEVELOPMENT

As a drama, *Twelfth Night* is one of Shakespeare's superb achievements in high comedy. The action of the play has mistaken identity as its motive, and three love stories make up the common entanglement of the main plot. Three varieties of humorous folly are inwoven in the subplot, and in the interaction of main plot and subplot is evolved a masterpiece of comic appeal, compact, symmetrical, and dramatically as effective as it is satisfying to the imagination.

Like tragedy, comedy deals with a conflict between an individual force (which may be centered either in one character, or in a group of characters acting as one) and environing circumstances. In tragedy the individual (one person or a group) is overwhelmed; in comedy the individual triumphs. In comedy, as in tragedy, there are five stages in the plot development: (1) the exposition, or introduction; (2) the complication, rising action, or growth; (3) the climax, crisis, or turning point; (4) the resolution, falling action, or consequence; and (5) the dénouement, castastrophe,[2] or conclusion.

[1] Some interpreters have suggested that the name expresses Shakespeare's carelessness as to his own production; others that it signified his farewell to Comedy; others again that it was a proof of his indifference in regard to the naming of his plays.

[2] "*Catastrophe* — the change or revolution which produces the *conclusion or final* event of a dramatic piece." — Johnson.

Let it not be thought for a moment that each of these stages is clearly differentiated. As a rule they pass insensibly into each other, as they do in life. Especially is this true in a play like *Twelfth Night*, where the weaving of the plot-action is so close and compact.

Analysis by Act and Scene[1]

I. The Exposition, or Introduction (Tying of the Knot)

Act I, Scene i. The play opens in an atmosphere of brooding sentiment, and the keynote is struck in Orsino's first words. The scene discloses his love for Olivia (who is mourning for her brother) and her rejection of his suit, which are the basis of the main plot.

Act I, Scene ii. The heroine, Viola, is introduced. Safe from shipwreck, but in an agony of suspense over the fate of her twin brother, she learns that the ruler of the country where she finds herself is Orsino, and additional explanatory details of his relation to Olivia are related. As a means of self-protection, Viola plans to disguise herself as a page and enter Orsino's service. Two elements of plot interest have now been introduced, and Viola's words about her brother prepare for the appearance of Sebastian later in the play.

Act I, Scene iii. Three active agents in the underplot — Sir Toby, Sir Andrew, and Maria — are introduced in a fitting scene of roystering and drunken merriment in Olivia's house. The scene suggests infinite possibilities of humorous situation to follow.

Act I, Scene iv. Viola, disguised as the page Cesario in Orsino's service, is sent on a love embassy to Olivia. As it becomes clear that Viola herself has fallen in love with Orsino, another important element in the plot interest is introduced.

[1] "It must be understood that a play can be analyzed into very different schemes of plot. It must not be thought that one of these schemes is right and the rest wrong; but the schemes will be better or worse in proportion as — while of course representing correctly the facts of the play — they bring out more or less of what ministers to our sense of design." — Moulton.

Act I, Scene v, 1–158. With the introduction of Olivia, Malvolio, and Feste, the exposition of the play is complete, and the complication begins when, in the thick of a wrangle between Malvolio and Feste, in which Olivia sides with Feste, Viola enters.

II. The Complication, Rising Action, or Growth (Tying of the Knot)

Act I, Scene v, 159–295. So passionately does Viola plead for her master that Olivia yields her heart, not to Orsino, but to the fair go-between. When Viola leaves, Olivia sends Malvolio after her with a ring, and the request that "the youth will come this way tomorrow." Olivia's love for Cesario is a most important element in the complication.

Act II, Scene i. The dialogue between Sebastian and Antonio emphasizes the confusion of identity element in the main plot. Sebastian tells how strong was the resemblance between himself and his twin sister, whom he believes to be dead. Antonio determines to follow Sebastian to the court of Orsino, though he has many enemies there.

Act II, Scene ii. When Malvolio has given Viola the ring, and with it Olivia's message, she reads the secret of Olivia's heart. The motive interest is increased.

Act II, Scene iii. The comic subplot is advanced. Malvolio breaks in upon the revel-rout of Sir Toby, Sir Andrew, and Feste, and when he leaves, they agree to play him a trick contrived by Maria. He is to be deluded into the belief that Olivia is in love with him. This is the first important element in the subplot.

Act II, Scene iv. The emotional interest is intensified. In the famous lines beginning, "She never told her love," Viola tells her own passion for Orsino, while she continues her service as the confidant of his love for Olivia. This scene is a masterpiece of dramatic or constructive irony.[1]

Act II, Scene v. Maria's ruse is successful. Malvolio's self-love and sense of self-importance make him an easy dupe, and the subplot interest deepens.

[1] *For a definition* of 'dramatic irony,' see note, I, iv, 28.

Act III, Scene i. Viola again visits Olivia, and Olivia's love for Orsino's proxy-wooer becomes more intense. She makes an open declaration of her passion.

Act III, Scene ii. A trick played on Sir Andrew and Viola comes as a second important element in the subplot. On the instigation of Sir Toby, Sir Andrew, jealous of the favors shown to the page by Olivia, challenges Viola to a duel. The subplot is now firmly linked to the main plot.

Act III, Scene iii. Sebastian, followed by Antonio, arrives in the city, and with his arrival is set in motion the machinery which will result in the resolution of all the elements of the complication. The mistaken identity implicit in the resemblance between Sebastian and Viola dominates the action of the play from now on to the dénouement.

Act III, Scene iv, 1–288. The success of the trick played upon the solemn "yellow-legg'd stork" culminates in Malvolio's being shut up as a madman. This climax of one action in the subplot is in the closest relation to the climax of the other — the duel between Sir Andrew and Viola.

III. The Climax, Crisis, or Turning Point (the Knot tied)

Act III, Scene iv, 289–372. The entrance of Antonio crosses every strand of interest in the weaving of the plot. To use Aristotle's famous figure, it tightens all the elements of main plot and subplot into a compact knot of general entanglement.

IV. The Resolution, Falling Action, or Consequence (the Untying of the Knot)

Act IV, Scene i. Sir Andrew's attack upon Sebastian, whom of course he mistakes for Viola, is the first important element in the resolution. It foreshadows the coming together of brother and sister, and suggests a happy solution for Olivia's passion for the page.

Act IV, Scene ii. Feste's visit to "Malvolio the lunatic" in the dark room and his conversation with him in the assumed character of "Sir Topas the curate," result in a promise to take a letter from Malvolio to Olivia. The resolution of one important element in the subplot is now clearly indicated.

Act IV, Scene iii. As the dénouement approaches, the action gains in swiftness. This short scene, culminating in Sebastian's betrothal to Olivia, who thinks that he is Cesario, goes far in the resolution of the main plot.

Act V, Scene i, 1–200. After badinage between Feste and Fabian over what turns out to be Malvolio's letter to Olivia, Antonio in talk with Orsino gives the necessary details of his connection with Sebastian. The several charges against Viola — Olivia's that she had married her, Sir Toby's and Sir Andrew's that she had beaten them, and Orsino's that she had deceived him — are cleared by Sebastian when he enters.

V. DÉNOUEMENT, CATASTROPHE, OR CONCLUSION (THE KNOT UNTIED)

Act V, Scene i, 201–395. When Viola and Sebastian meet in the presence of the leading characters of the play, and the resemblance between them is obvious to all, the resolution is complete. As Orsino cannot have Olivia, he transfers his affections to Viola; Malvolio's letter is delivered to Olivia, who now sends for him and has the subplot 'practice' explained to her; and Fabian tells that, as a reward for her cleverness, Sir Toby has married Maria. "He, who has been so busy in gulling others, ends by exposing himself to the permanent derision which accompanies a *mésalliance*." — Boas. Feste's epilogue-song, to the accompaniment of the jester's bells, is a fitting last word in this high comedy of romantic sentiment and exquisite satire.

IX. SPEDDING'S ARRANGEMENT OF ACTS AND SCENES

The sequence of acts and scenes in *Twelfth Night* as given in the First Folio and followed in most modern texts, except those of acting versions of the play, has often been regarded as unsatisfactory. The modern stage with its elaborate scenery settings and interact pauses tends to make *harshly obvious* what, if played from beginning to end

without any pause as in the Elizabethan time, would never give the slightest sense of awkwardness. The following are Spedding's [1] suggestions for rearrangement:

At the end of the first Act, Malvolio is ordered to run after Cesario with Olivia's ring; in the second Scene of the second Act, he has but just overtaken him. "Were you not even now" (he says) "with the Countess Olivia?" "Even now, sir" (she answers), "on a moderate pace I have since arrived but hither." Here, therefore, the pause is worse than useless. It impedes the action, and turns a light and swift movement into a slow and heavy one.

Again, at the end of the third Act, Sir Andrew Aguecheek runs after Cesario (who had just left the stage) to beat him, Sir Toby and Fabian following to see the event. At the beginning of the fourth, they are all where they were. Sir Andrew's valour is still warm; he meets Sebastian, mistakes him for Cesario, and strikes him. Here again the pause is not merely unnecessary; it interrupts what was evidently meant for a continuous and rapid action, and so spoils the fun. I have little doubt that the first Act was meant to end with the fourth Scene, — the Scene between the Duke and Viola, —

> Whoe'er I woo, myself would be his wife [I, iv, 41];

the second, with Viola's soliloquy upon receiving Olivia's ring, —

> O time, thou must untangle this, not I;
> It is too hard a knot for me to untie! [II, ii, 39–40.]

The third might end where, according to the received arrangement, the second does; only that the underplot would in that case become rather too prominent, and the main action stand still too long. To avoid this, I would not have the curtain fall till after the second interview between Olivia and Viola, in which Olivia declares her passion:

> Yet come again; for thou perhaps mayst move
> That heart, which now abhors, to like his love. [III, i, 161–162.]

The fourth Act may end where it now does, with the contract between Olivia and Sebastian; and the fifth will remain as it is.

[1] *New Shakspere Society Transactions*, 1877–1879, page 24.

X. THE CHARACTERS

Characters of the Subplot

Sir Toby

If the characters of *Twelfth Night* are generally less interesting in themselves than some we meet with elsewhere in Shakespeare's works, the defect is pretty well made up by the felicitous grouping of them. Their very diversities of temper and purpose are made to act as so many mutual affinities; and this too in a manner so spontaneous that we see not how they could possibly act otherwise. For broad comic effect, the cluster of which Sir Toby is the centre — all of them drawn in clear yet delicate colors — is inferior only to the unparalleled assemblage that makes rich the air of Eastcheap. Of Sir Toby himself — that most whimsical, madcap, frolicsome old toper, so full of antics and fond of sprees, with a plentiful stock of wit, which is kept in motion by an equally plentiful lack of money — it is enough to say, with Verplanck, that "he certainly comes out of the same associations where the Poet saw Falstaff hold his revels"; and that, though "not Sir John, nor a fainter sketch of him, yet he has an odd sort of a family likeness to him." Sir Toby has a decided *penchant* for practical jokes, rather because he takes a sort of disinterested pleasure in them than because he loves to see himself in the process of engineering them through, for he has not a particle of ill nature in him. Though by no means a coward himself, he enjoys the exposure of cowardice in others. This again is not so much *because such exposure* feeds his self-esteem as because he

delights in the game for its own sake, and for the nimble pastime it yields to his faculties. It is much the same with his addiction to vinous revelry and to the moister kind of minstrelsy; an addiction that proceeds in part from his keen gust of fun, and the happiness he finds in making sport for others as well as for himself. He will drink till the world turns round, but not unless others are at hand to enjoy the turning along with him.

SIR ANDREW

Sir Andrew Aguecheek, the aspiring, lackadaisical, self-satisfied echo and sequel of Sir Toby, fitly serves the double purpose of a butt and a foil to him, at once drawing him out and setting him off. Ludicrously proud of the most petty, childish irregularities, which his natural fatuity keeps him from acting and barely suffers him to affect, he reminds us of that impressive imbecility, Abraham Slender; yet not in such sort as to encroach at all on Slender's province. There can scarcely be found a richer piece of diversion than Sir Toby's 'practice' in dandling Sir Andrew out of his money, and paying him off with the odd hope of gaining Olivia's hand. And the humor of it is, that while Sir Toby understands him thoroughly, he has not himself the slightest suspicion or inkling of what he is; he is as confident of his own wit as others are of his want of it. Nor are we here touched with any revulsions of moral feeling, such as might disturb our enjoyment of their fellowship; on the contrary, we sympathize with Sir Toby's sport, without any reluctances of virtue or conscience. To our sense of the matter, he neither has nor ought to have any scruples or compunctions about the game he is hunting. His dealing with Sir Andrew is all in

the way of fair exchange. He gives as much pleasure as he gets. If he is cheating Sir Andrew out of his money, he is also cheating him into the proper felicity of his nature, and thus paying him with the equivalent best suited to his capacity. It suffices that, in being stuffed with the preposterous delusion about Olivia, Sir Andrew is rendered supremely happy at the time, while he manifestly has not force enough to remember it with any twinges of shame or self-reproach. And we feel that, while clawing his fatuous crotchets and playing out his absurdities, Sir Toby is really doing Sir Andrew no wrong, since the poor fool, the true fool of the play, if not the "allow'd fool," is then most himself, is in his happiest mood, and in the most natural freedom of his indigenous gifts and graces. All which quite precludes any division of our sympathies, and makes our comic enjoyment of their intercourse simply perfect.

MALVOLIO

Malvolio, the self-lovesick steward, has hardly had justice done him, his bad qualities being indeed of just the kind to defeat the recognition of his good ones. He represents a perpetual class of people whose leading characteristic is moral demonstrativeness, who are never satisfied with a law that leaves them free to do right, unless it also give them the power to keep others from doing wrong. To quote again from Verplanck, Malvolio embodies "a conception as true as it is original and droll; and its truth may still be frequently attested by comparison with real Malvolios, to be found everywhere, from humble domestic life up to the high places of learning, of the State, and even of the Church." From the central idea of the character it follows in course that the

man has too much conscience to mind his own business, and is too pure to tolerate mirth in others, because too much swollen and stiffened with self-love to be merry himself. His highest exhilaration is when he contemplates the image of his self-imputed virtues; he lives so entranced with the beauty of his own inward parts that he would fain hold himself the wrong side out, to the end that all the world may duly appreciate and admire him. Naturally, too, the more he hangs over his own moral beauty, the more pharisaical and sanctimonious he becomes in his opinion and treatment of others. For the glass which magnifies to his view whatever of good there may be in himself, also serves him as an inverted telescope to minify the good of those about him; and, which is more, the same spirit that prompts him to invert the instrument upon other men's virtues, naturally moves him to turn the big end upon their faults and the small end upon his own. Of course he is never without food for censure and reproof save when he is alone with himself, where, to be sure, his intense consciousness of virtue breathes around him "the air of Paradise." Thus his continual frothing over with righteous indignation all proceeds from the yeast of pride and self-importance working mightily within him. Maria, whose keen eye and sure tongue seldom fail to hit the white of the mark, describes him as not being "any thing constantly, but a time-pleaser." And it is remarkable that the emphasized moral rigidity of such men is commonly but the outside of a mind secretly intent on the service of the time, and caring little for anything but to trim its sails to the winds of self-interest and self-advancement. Yet Malvolio is really a man of no little talent and accomplishment, as he is also one of marked skill, fidelity, and rectitude in his calling;

so that he would be a right-worthy person all round, but for his inordinate craving

> to be dress'd in an opinion
> Of wisdom, gravity, profound conceit;
> As who should say, 'I am Sir Oracle,
> And when I ope my lips, let no dog bark!'
> [*The Merchant of Venice*, I, i, 91–94.]

This overweening moral coxcombry is not indeed to be reckoned among the worst of crimes, but perhaps there is no other one fault so generally or so justly offensive, and therefore none so apt to provoke the merciless retaliations of mockery and practical wit.

MARIA

Maria, the little structure packed so close with mental spicery, has read Malvolio through and through; she knows him without and within; and she never speaks of him but her speech touches the very pith of the theme, — as, for example, when she describes him to be one "that cons state without book, and utters it by great swarths; the best persuaded of himself, so cramm'd, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him" (II, iii, 139–143). Her quaint stratagem of the letter has, and is meant to have, the effect of disclosing to others what her keener insight has long since discovered; and its working lifts her into a model of arch, roguish mischievousness, with wit to plan and art to execute whatsoever falls within the scope of such a character. Her native sagacity has taught her how to touch him in just the right spots to bring out the reserved or latent notes of his character. Her diagnosis of his inward state is indeed perfect; and when she makes the letter

instruct him, — "Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity" (II, v, 136–138) — her arrows are so aimed as to cleave the pin of his most characteristic predispositions.

The scenes where the waggish troop, headed by this "noble gull-catcher" and "most excellent devil of wit," bewitch Malvolio into "a contemplative idiot," practising upon his vanity and conceit till he seems ready to burst with an ecstasy of self-consequence, and they "laugh themselves into stitches" over him, are almost painfully diverting. It is indeed sport to see him "how he jets under his advanc'd plumes," and during this part of the operation our hearts freely keep time with theirs who are tickling out his buds into full-blown thoughts; at length, when he is under treatment as a madman, our delight in his exposure passes over into commiseration of his distress, and we feel a degree of resentment towards his ingenious persecutors. The dramatist, no doubt, meant to push the joke upon him so far as to throw our sympathies over on his side, and make us take his part. For his character is such that perhaps nothing but excessive reprisals on his vanity and conceit could make us do justice to his real worth.

FABIAN AND FESTE

The shrewd, mirth-loving Fabian is an apt and willing agent in putting the stratagem through. If he does nothing towards inventing or cooking up the repast, he is at least a happy and genial partaker of the banquet that others have prepared. — Feste, the jester, completes this illustrious group of laughing and laughter-moving personages. Though

not, perhaps, quite so wise a fellow as Touchstone, of *As You Like It* memory, nor endowed with so fluent and racy a fund of humor, he has enough of both to meet all the demands of his situation. If, on the one hand, he never launches the ball of fun, neither, on the other, does he ever fail to do his part towards keeping it rolling. On the whole, he has a sufficiently facile and apposite gift at jesting out philosophy, and moralizing the scenes where he moves, and whatever he has in that line is perfectly original with him. It is a rather noteworthy circumstance that both the comedy and the romance of the play meet together in him, as in their natural home. He is indeed a right jolly fellow; for every note of mirth that springs up he has answering susceptibilities, but he also has at the same time a delicate vein of tender pathos in him. This makes him the singer of two of the sweetest songs in Shakespeare's plays. In the noteworthy group of Shakespeare's jesters, Feste is preëminently the musical Fool.

Characters of the Main Plot

Such are the scenes, such the characters that enliven Olivia's mansion during the play; Olivia herself, calm, cheerful, of "smooth, discreet, and stable bearing," hovering about them; sometimes unbending, never losing her dignity among them; often checking, oftener enjoying their merrymakings, and occasionally emerging from her seclusion to be plagued by the Duke's message and bewitched by his messenger; and Viola, always perfect in her part, yet always shrinking from it, appearing among them from time to time on her embassies of love, sometimes a partaker, sometimes a provoker, sometimes the victim of their mischievous sport.

All this array of comicalities, exhilarating as it is in itself, is rendered doubly so by the frequent changes and playings-in of poetry breathed from the sweetest spots of romance, giving "a very echo to the seat where Love is throned"; ideas and images of beauty creeping and stealing over the mind with footsteps so soft and delicate that we scarce know what touches us — the motions of one that had learned to tread

> As if the wind, not he, did walk,
> Nor press'd a flower, nor bow'd a stalk.

Upon this portion of the play Hazlitt has some spirited remarks: "We have a friendship for Sir Toby; we patronize Sir Andrew; we have an understanding with the Clown, a sneaking kindness for Maria and her rogueries; we feel a regard for Malvolio, and sympathize with his gravity, his smiles, his cross-garters, his yellow stockings, and imprisonment: but there is something that excites in us a stronger feeling than all this."

OLIVIA

The characterization of Olivia reveals how much a fair and candid setting-forth may do to render an ordinary person attractive, and shows that for the home-bred comforts and fireside tenor of life such persons after all are apt to be the best. Nor, though something commonplace in her make-up, such as the average of cultivated womanhood is always found to be, is she without bright and penetrative thoughts, whenever the occasion calls for them. Her reply to Malvolio, when, by way of scorching Feste, he "marvels that her ladyship takes delight in such a barren rascal," gives the true

texture of her mind and moral frame: "O, you are sick of self-love, Malvolio, and taste with a distemper'd appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets. There is no slander in an allow'd fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove" (I, v, 85–90). Practical wisdom enough to make the course of any household run smooth! The instincts of a happy, placid temper have taught Olivia that there is as little of Christian virtue as of natural benignity in stinging away the spirit of kindness with a tongue of acid and acrimonious pietism. Her firm and healthy pulse beats in sympathy with the sportiveness in which the proper decorum of her station may not permit her to bear an active part. And she is too considerate, withal, not to look with indulgence on the pleasantries that are partly meant to divert her thoughts, and air off a too vivid remembrance of her recent sorrows. Besides, she has gathered, even under the discipline of her own afflictions, that as, on the one hand, "what nature makes us mourn she bids us heal," so, on the other, the free hilarities of wit and humor, even though there be something of nonsense mixed up with them, are a part of that "bland philosophy of life" which helps to knit us up in the unions of charity and peace; that they promote cheerfulness of temper, smooth down the lines of care, sweeten away the asperities of the mind, make the eye sparkling and lustrous, and, in short, do much of the very best stitching in the embroidered web of friendship and fair society. So that she finds abundant motive in reason, with no impediment in religion, to refrain from spoiling the merry passages of her friends and servants by looking black or sour upon them.

Olivia is manifestly somewhat inclined to have her own way. But then it must also be acknowledged that her way is pretty apt to be right. This wilfulness, or something that borders upon it, is shown alike in her impracticability to the Duke's solicitations, and in her pertinacity in soliciting his messenger. And it were well worth the while to know, if we could, how one so perverse in certain spots can manage notwithstanding to be so agreeable as a whole. Then, too, if it seems rather naughty in her that she does not give the Duke a better chance to try his power upon her, she gets pretty well paid in falling a victim to the eloquence which her obstinacy stirs up. Nor is it altogether certain whether her conduct springs from a pride that will not listen where her fancy is not taken, or from an unambitious modesty that prefers not to "match above her degree." Her "beauty truly blent, whose red and white nature's own sweet and cunning hand laid on," saves the credit of the fancy-smitten Duke in such an urgency of suit as might else breed some question of his manliness; while her winning infirmity, as expressed in the tender violence with which she hastens on "a contract and eternal bond of love" with the astonished and bewildered Sebastian, "that her most jealous and too doubtful soul may live at peace," shows how well the sternness of the brain may be tempered into amiability by the meekness of womanhood.

ORSINO

Orsino, without any very splendid or striking qualities, is a highly agreeable and interesting person. His character is that of an accomplished gentleman, enraptured at the touch of music, and the sport of thick-thronging fancies. It is plain

that Olivia has only enchanted his imagination, not won his heart, though he is not himself aware that such is the case. This fancy-sickness — for it appears to be nothing else — naturally renders him somewhat capricious and fantastical, "unstaid and skittish in his motions"; and, but for the exquisite poetry which it inspires him to utter, would rather excite our mirth than enlist our sympathy. To use an illustration from another play, Olivia is not so much his Juliet as his Rosaline, and perhaps a secret persuasion to that effect is the real cause of her rejecting his suit. Accordingly, when he sees her placed beyond his hope, he has no more trouble about her, but turns, and builds a true affection where, during the preoccupancy of his imagination, so many sweet and tender appeals have been made to his heart.

In Shakespeare's delineations, as in nature, we may commonly note that love, in proportion as it is deep and genuine, is also inward and reserved. To be voluble, to be fond of spreading itself in discourse, or of airing itself in the fineries of speech, seems indeed quite against the instinct of that passion; and its best eloquence is when it ties up the tongue and steals out in other modes of expression, the flushing of the cheeks and the mute devotion of the eyes. In its purest forms it is apt to be a secret even unto itself, the subjects of it knowing indeed that something ails them, but not knowing exactly what. The most effective love-making is involuntary and unconscious. If the true lover's passion be not returned before it is spoken, it stands little chance of being returned at all.

In Orsino's case, the passion, or whatever else it may be, is too much without to be thoroughly sound within. Like Malvolio's virtue, it is too glass-gazing, too much enamored

of its own image, and renders him too apprehensive that it will be the death of him, if disappointed of its object. Accordingly he talks too much about it, and his talking about it is too ingenious withal; it makes his tongue run glib and fine with the most charming divisions of poetic imagery and sentiment; all which shrewdly infers that he lacks the genuine thing, and has mistaken something else for it. Yet, when we hear him dropping such riches as this, —

> O, when mine eyes did see Olivia first,
> Methought she purg'd the air of pestilence! [I, i,19–20] —

and this, —

> She that hath a heart of that fine frame
> To pay this debt of love but to a brother,
> How will she love, when the rich golden shaft
> Hath kill'd the flock of all affections else
> That live in her! [I, i, 33–37] —

we can hardly help wishing that such were indeed the true vernacular of that passion. But it is not so, and on the whole it is much better than so; for love, that which is rightly so called, uses a diviner language even than that, and this it does when, taking the form of religion, it sweetly and silently embodies itself in deeds.

VIOLA

In Viola, divers things that were else not a little scattered are thoroughly composed; her character is the unifying power that draws all the parts into true dramatic consistency. Love-taught herself, it was for her to teach both Orsino and Olivia how to love. She plays into all the other parts, causing them to embrace and cohere within the compass of

her circulation. And yet, like some subtile agency, working most where we perceive it least, she does all this without rendering herself a special prominence in the play.

It is observable that Shakespeare has left it uncertain whether Viola was in love with the Duke before assuming her disguise, or whether her heart was won afterwards by reading "the book even of his secret soul" while wooing another. Nor does it much matter whether her passion were the motive or the consequence of her disguise, since in either case such a man as Olivia describes him to be might well find his way to tougher hearts than Viola's. But her love has none of the skittishness and unrest which mark the Duke's passion for Olivia. Complicated out of all the elements of her being, it is strong without violence; never mars the innate modesty of her character; is deep as life, tender as infancy, pure, peaceful, and unchangeable as truth.

Mrs. Jameson[1] — who, with the best right to know what belongs to woman, unites a rare talent for taking others along with her and letting them see the choice things which her apprehensive eye discerns, and who, in respect of Shakespeare's heroines, has left little for others to do but quote her words — remarks that "in Viola a sweet consciousness of her feminine nature is for ever breaking through her masquerade: she plays her part well, but never forgets, nor allows us to forget, that she is playing a part." Everything about her save her dress "is semblative a woman's part"; she has none of the assumption of a pert, saucy, waggish manhood, which so delights us in Rosalind in *As You Like It*, but she has that which, if not better in itself, is more becoming in her, — "the inward and spiritual grace of modesty"

[1] *Characteristics of Women*, by Anna Jameson, London, 1833.

pervading all she does and says. Even in her railleries with the comic characters there is all the while an instinctive drawing-back of female delicacy, touching our sympathies, and causing us to feel most deeply what she is, when those with whom she is playing least suspect her to be other than she seems. And the same is true concerning her passion, of which she never so speaks as to compromise in the least the most exquisite delicacy, but she lets fall many things from which the Duke easily gathers the drift and quality of her feelings directly he learns what she is. But the great charm of her character lies in a moral rectitude so perfect and so pure as to be a secret unto itself; a clear, serene composure of truth, mingling so freely and smoothly with the issues of life that while, and perhaps even because, she is herself unconscious of it, she is never once tempted to abuse or to shirk her trust, though it be to play the attorney in a cause that makes so much against herself. In this respect she presents an instructive contrast to Malvolio, who has much virtue indeed, yet not so much but that the counter-pullings have rendered him intensely conscious of it, and so drawn him into the vice, at once hateful and ridiculous, of moral pride.

Sundry critics have censured, some of them pretty sharply, the improbability involved in the circumstance of Viola and Sebastian resembling each other so closely as to be mistaken the one for the other. Even so just and liberal a critic as Hallam has stumbled at this circumstance, so much so as quite to disconcert his judgment of the play. The improbability is indeed palpable enough, yet why should it trouble any one more than certain things not less improbable in *As You Like It*. Such criticism as Hallam's proceeds from that

old heresy which supposes the proper effect of a work of art to depend on the imagined reality of the matter presented. "The great creative writer shows us the realization and the apotheosis of the day-dreams of common men. His stories may be nourished with the realities of life, but their true mark is to satisfy the nameless longings of the reader, and to obey the ideal laws of the day-dream."— R. L. Stevenson.

SEBASTIAN

Of Sebastian himself the less need be said, forasmuch as the leading traits of his character have been substantially evolved in what has been said of his sister. For the two are really as much alike in the inward texture of their souls as in their visible persons; at least their mutual resemblance in the former respect is as close as were compatible with proper manliness in the one, and proper womanliness in the other. Personal bravery, for example, is as characteristic of him as modesty is of her. In simplicity, in gentleness, in rectitude, in delicacy of mind, and in all the particulars of what may be termed complexional harmony and healthiness of nature, — in these they are as much twins as in birth and feature. Therewithal they are both alike free from any notes of a pampered self-consciousness. Yet in all these points a nice discrimination of the masculine and feminine proprieties is everywhere maintained. In a word, there is no confusion of sex in the delineation of them; as like as they are, without and within, the man and the woman are nevertheless perfectly differentiated in all the essential attributes of each.

The conditions of the plot did not require nor even permit Sebastian to be often or much in sight. We have indeed *but little from him,* but that little is intensely charged with

significance; nowhere in Shakespeare is so much of characterization accomplished in so few words. The scene where he is first met with consists merely of a brief dialogue between him and Antonio, the man who a little before has recovered him from the perils of shipwreck. He there has neither time nor heart for anything but gratitude to his deliverer, and sorrow at the supposed death of his sister, yet his expression of these is so ordered as to infer all the parts of a thorough gentleman; the efficacies of a generous nature, of good breeding, of liberal culture, and of high principle, all concurring in one result, and thus filling up the right idea of politeness as "benevolence guided by intelligence."

XI. STAGE HISTORY

As an acting play, *Twelfth Night* seems from the first to have been popular. The variety of the incidents, which is best realized in the theatre, the vigor of the characterization, and the witty dialogue shot through with exquisite poetry, make up a fascinating play, alive with dramatic opportunity. The sentimental-romantic element, which makes *Twelfth Night* less suitable for the modern stage than either *Much Ado About Nothing* or *As You Like It*, would be enjoyed to the full by an Elizabethan audience. The arrangement and the general business of the dénouement, which to a modern audience often seem unsatisfactory, would be much more convincing and effective with boys playing the part of women as on the Elizabethan stage.[1]

[1] W. Oechelhäuser, *Einführungen in Shakespeares Bühnen-Dramen*, Minden, 1885.

The Seventeenth Century

Implicit in Manninghan's reference to *Twelfth Night* (see above, Sources) is evidence of the early popularity of the play. This popularity is clearly attested by Leonard Digges in his *Commendatory verses* prefixed to the *Poems Written by Wil. Shakes-peare. Gent.* 1640. In enumerating Shakespeare's most popular characters, Digges says:

> Let but *Beatrice*
> And *Benedicke* be seene, loe in a trice
> The Cockpit Galleries, Boxes, all are full
> To hear *Maluoglio* that crosse garter'd Gull.

Halliwell-Phillipps points out that the play was performed before James I "long after there had ceased to be any attraction from its novelty," as appears from the following entry in a MS. preserved at the Audit Office: "To John Hemminges, etc., upon a warrant dated 20 April, 1618, for presenting two severall playes before his Majesty, on Easter Monday, Twelfte Night, the play soe called, and on Easter Tuesday, the Winters Tale."

Four years later in Herbert's *Diary*, 1622–1623, is the following entry: "At Candlemas, Malvolio[1] was acted at Court by the King's Servants."

After the Restoration, Pepys saw *Twelfth Night* on three different occasions, representing three distinct revivals of the play. The following are his *Diary* entries on the subject, containing characteristic condemnation:

> September 11, 1661. — Walking through Lincoln's Inn Fields observed at the Opera a new Play, *Twelfth Night*, was acted there,

[1] In the copy of the Second Folio which belonged to Charles I, *the title Twelfe Night* is struck out and that of *Malvolio* substituted.

and the King there; so I, against my own mind and resolution, could not forbear to go in, which did make the play seem a burthen to me, and I took no pleasure at all in it.

January 6, 1662–3. — After dinner at the Duke's House, and there saw *Twelfth Night* acted well, though it be but a silly play, and not related at all to the name or day.[1]

January 20, 1668–9. — To the Duke of York's house and saw *Twelfth Night*, as it is now revived; but I think, one of the weakest plays that ever I saw on the stage.

From the cast of characters given by Downes in his notice of the 1663 revival of the play, *Twelfth Night* seems to have suffered less from Restoration editing than other Shakespeare plays, but one of the later Restoration dramatists, Charles Burnaby, tried to bring the story up to date and imbue it with the new spirit of the time in *Love Betray'd or the Agreeable Disappointment.* As Burnaby, according to his own confession in the preface to his play, published in 1703, took only about fifty lines bodily from Shakespeare, his comedy should be looked upon as an original work rather than as an adaptation after the fashion of the D'Avenant-Dryden version of *The Tempest* or the 1661 arrangement of *A Midsummer Night's Dream.* It was left for a nineteenth century editor to try to change *Twelfth Night* into a comic opera.[2]

The Eighteenth Century

During the eighteenth century there were more than twenty notable revivals of *Twelfth Night*, the play becoming

[1] With reference to this revival, in which Thomas Betterton, the great Shakespeare actor of the Restoration, took the part of Sir Toby, Downes in his *Roscius Anglicanus*, says that "it was got up on purpose to be acted on Twelfth Night."

[2] Reynolds's operatic version was produced in 1820 and ran for seventeen nights.

more and more popular as the century advanced. Among these revivals mention may be made of that at Drury Lane in 1741, with Macklin as Malvolio, Woodward as Sir Andrew, and Mrs. Pritchard as Viola. At the Haymarket Theatre in 1782 Bensley played Malvolio for the first time, and three years later at Drury Lane he took the part again, Dodd on this occasion playing Sir Andrew, 'Dickey' Suett the Clown, Palmer Sir Toby, and Mrs. Jordan Viola. These five impersonations at this performance have been made immortal by Charles Lamb in his essay *On Some of the Old Actors*. Mrs. Jordan's Viola has also been described by Sir Joshua Reynolds and Leigh Hunt.

In 1789 John Kemble played Malvolio, and in 1797 took place the last notable performance of the play in the eighteenth century, Suett now Sir Andrew, Mrs. Jordan still Viola, and 'Jack' Bannister playing Malvolio for the first time.

The Nineteenth Century

The first famous performance of *Twelfth Night* in the nineteenth century was under Kemble's management at Covent Garden in 1811. The cast was, — Liston as Malvolio, Blanchard as Sir Andrew, Emery as Sir Toby, Fawcett as Feste, Mrs. S. Booth as Viola, and Mrs. Kemble as Olivia. From that time to the noteworthy revival at the Lyceum Theatre in 1884, when Henry Irving took the part of Malvolio and Miss Ellen Terry that of Viola, the play has held the stage as a successful acting play. It may never have had long runs, but the four leading male rôles have been favorites with almost all the greater actors of the modern English-speaking world, and Viola has been impersonated by *every actress of* distinction. In the attempt to get rid of

the difficulty caused by the resemblance between Viola and Sebastian, more than once a sister and a brother of striking family likeness have taken the parts,[1] and in 1865, when the play was produced at the Olympic Theatre, Miss Kate Terry, a famous Viola, boldly took the parts of both Sebastian and Viola.

[1] For example, Mrs. Jordan and Bland in 1790, and Mrs. Siddons and Murray in 1815.

AUTHORITIES

(With the more important abbreviations used in the notes)

F_1 = First Folio, 1623.
F_2 = Second Folio, 1632.
F_3 = Third Folio, 1663, 1664.
F_4 = Fourth Folio, 1685.
Ff = all the seventeenth century Folios.
Rowe = Rowe's editions, 1709, 1714.
Pope = Pope's editions, 1723, 1728.
Theobald = Theobald's editions, 1733, 1740.
Hanmer = Hanmer's edition, 1744.
Johnson = Johnson's edition, 1765.
Capell = Capell's edition, 1768.
Malone = Malone's edition, 1790.
Steevens = Steevens's edition, 1793.
Globe = Globe edition (Clark and Wright), 1864.
Dyce = Dyce's (third) edition, 1875.
Clar = Clarendon Press edition (W. A. Wright), 1877.
Delius = Delius's (fifth) edition, 1882.
Camb = Cambridge (third) edition (W. A. Wright), 1891.
Furness = H. H. Furness's *New Variorum* edition, 1902.
Innes = Arthur D. Innes's Warwick edition, 1895.
Verity = A. W. Verity's Pitt Press edition, 1895.
Gollancz = Israel Gollancz's *The Temple Shakespeare.*
Morton Luce = Morton Luce's Arden edition, Methuen.
Herford = C. H. Herford's *The Eversley Shakespeare.*
Abbott = E. A. Abbott's *A Shakespearian Grammar.*
Fleay = F. G. Fleay's *Shakespeare Manual.*
Boas = F. S. Boas's *Shakespeare and his Predecessors*, 1896.
Cotgrave = Cotgrave's *Dictionarie of the French and English Tongues*, 1611.
Schmidt = Schmidt's *Shakespeare Lexicon.*
Skeat = Skeat's *An Etymological Dictionary.*
Murray = *A New English Dictionary* (*The Oxford Dictionary*).
Century = *The Century Dictionary.*

CHRONOLOGICAL CHART

Except in the case of Shakespeare's plays (see note) the literature dates refer to first publication

YEAR	SHAKESPEARE: BIOGRAPHY; POEMS	SHAKESPEARE: PLAYS	BRITISH AND FOREIGN LITERATURE	HISTORY AND BIOGRAPHY
1564	Birth. Baptism, April 26, Stratford-on-Avon	NOTE. The plays in the columns below are arranged in the probable, though purely conjectural, order of composition. Dates appended to plays are those of first publication. Where no date is given, the play was first published in the First Folio (1623). M signifies that the play was mentioned by Meres in the **Palladis Tamia** (1598)	**Quart livre de Pantagruel**	Michelangelo died. Calvin died. Marlowe born. Galileo born
1565	Father became alderman		Sackville and Norton's **Gorboduc** printed	Philip II of Spain gave his name to Philippine Islands
1566	Brother Gilbert born		Udall's **Roister Doister** printed?	Murder of Rizzio
1568	Father, as bailiff of Stratford, entertained Queen's and Earl of Worcester's actors		The Bishops Bible. La Taille's **Saülle Furieux.** R. Grafton's **Chronicle**	Mary of Scots a prisoner in England. Ascham died. Coverdale died. Netherlands War of Liberation
1572			Camoens' **Os Lusiadas** (The Lusiads)	Knox died. Massacre of St. Bartholomew
1573			Tasso's **Aminta**	Ben Jonson born? Donne born
1574	Brother Richard born		**Mirror for Magistrates** (third edition)	Earl of Leicester's players licensed
1575			**Gammer Gurton's Needle.** Golding's Ovid (complete)	Queen Elizabeth at Kenilworth. Palissy lectured on Natural History
1576			**The Paradise of Dainty Devices.** Gascoigne's **Steel Glass**	"The Theatre" opened in Finsbury Fields, London, followed by "The Curtain." Hans Sachs died
1577	Father in financial difficulties		Holinshed's **Chronicle**	Drake sailed to circumnavigate globe

1579	Sister Ann died (aged eight)				Gosson's **School of Abuse.** North's Plutarch. Lyly's **Euphues** (pt. 1). Spenser's **Shepherd's Calendar**	Union of Utrecht. Tasso put in confinement at Ferrara
1580	Brother Edmund born				Montaigne's **Essais** (first edition)	Brown founded Separatists. Camoens died
1581					Tasso's **Gerusalemme Liberata**	Dutch Declaration of Independence
1582	Married Anne Hathaway				The Rheims New Testament	Accademia della Crusca founded
1583	Daughter Susanna born				Garnier's **Les Juives**	Sir Humphrey Gilbert drowned
1584					Lyly's **Campaspe.** Peele's **Arraignment of Paris**	William the Silent assassinated. Ivan the Terrible died
1585	Twin children (Hamnet, Judith) born				Guarini's **Pastor Fido** (1590)	Ronsard died
1586	Probably went to London				Camden's **Britannia**	Sir Philip Sidney killed
1587					Hakluyt's **Four Voyages. Faustbuch** (Spiess, Frankfort)	Execution of Mary of Scots
1588					**Martin Marprelate: The Epistle**	Defeat of Spanish Armada
1589		COMEDIES	HISTORIES	TRAGEDIES	Puttenham's **Art of English Poesie**	Henry of Navarre, King of France. Palissy died in Bastille
1590		**Love's Labour's Lost** (M, 1598)			Marlowe's **Tamburlaine.** Spenser's **Faerie Queene,** I–III. Lodge's **Rosalynde.** Sidney's **Arcadia**	Battle of Ivry
1591		Comedy of Errors (M)	1 Henry VI 2 Henry VI		Sidney's **Astrophel and Stella.** Harington's tr. of **Orlando Furioso**	Herrick born

CHRONOLOGICAL CHART (CONTINUED)

YEAR	SHAKESPEARE				BRITISH AND FOREIGN LITERATURE	HISTORY AND BIOGRAPHY
	BIOGRAPHY; POEMS	PLAYS (see note above)				
1592	Greene's attack in **Groatsworth of Wit**	**Two Gentlemen of Verona** (M)	**Richard III** (M, 1597). **3 Henry VI**	**Romeo and Juliet** (M, 1597)	**Daniel's Delia. Lyly's Gallathea (Galatea)**	Greene died. Montaigne died. London theatres closed through plague
1593	**Venus and Adonis** (seven editions, 1593–1602)		**King John** (M). **Richard II** (M, 1597)	**Titus Andronicus** (M, 1594)	**Peele's Edward I.** Barnes's **Sonnets**	Marlowe died. Herbert born
1594	**Lucrece** (five editions, 1594–1616)	**A Midsummer Night's Dream** (M, 1600)			**Kinuccini's Dafne. Satire Ménipée**	Palestrina ("Princeps Musicæ") died
1595	Valuable contemporary references to Shakespeare	**All 's Well that Ends Well. Taming of the Shrew**			**Peele's Old Wives' Tale.** Spenser's **Epithalamion**	Tasso died. Sir Walter Raleigh's expedition to Guiana. Sir J. Hawkins died
1596	Son Hamnet died. Family applied for coat-of-arms		**1 Henry IV** (M, 1598). **2 Henry IV** (1600)		**Drayton's Mortimeriados. Faerie Queene**, Books IV–VI	Burbage built Blackfriar's Theatre. Descartes born. Sir F. Drake died
1597	Purchased New Place, Stratford	**Merry Wives of Windsor. Merchant of Venice** (M, 1600)			Bacon's **Essays** (first edition). **Hall's Virgidemiarum**	The Tyrone rebellion
1598	Shakespeare acted in Jonson's **Every Man in His Humour**	**Much Ado About Nothing** (1600)	**Henry V** (1600)		**Meres's Palladis Tamia.** Chapman's Homer (pt. 1). Lope de Vega's **Arcadia**	Peele died. Edict of Nantes
1599	Part proprietor of Globe Theatre. Coat-of-arms granted. **The Passionate Pilgrim**	**As You Like It**			Aleman's **Guzman de Alfarache.** Peele's **David and Bethsabe**	Spenser died. Globe Theatre built. Oliver Cromwell born
1600	Won a London lawsuit	**Twelfth Night**			**England's Helicon**	Calderon born. Bruno died

1601	Father died. **The Phœnix and Turtle**			**Julius Cæsar**	Jonson's **Poetaster**	The Essex plot. Rivalry between London adult and boy actors
1602	Purchased more Stratford real estate			**Hamlet** (1603)	**Dekker's Satiromastix**	**Bodleian Library** founded
1603	His company acted before the Queen	**Troilus and Cressida** (1609)			**Jonson's Sejanus**	Queen Elizabeth died. Millenary Petition
1604	Sued Rogers at Stratford	**Measure for Measure**		**Othello**	Marlowe's **Faustus** (1588–1589)	Hampton Court Conference
1605	Godfather to William D'Avenant			**Macbeth**	**Don Quixote** (pt. 1)	Gunpowder plot. Sir Thomas Browne born
1606	**King Lear** given before Court			**King Lear** (1608)	Chapman's **Monsieur D'Olive**	Lyly died. Corneille born
1607	Daughter Susanna married Dr. Hall			**Timon of Athens**	Dekker and Webster's **Westward Ho!**	Settlement of Jamestown
1608	Birth of granddaughter, Elizabeth Hall. Death of mother (Mary Arden)	**Pericles** (1609)		**Antony and Cleopatra**	Captain John Smith's **A True Relation.** Middleton's **A Mad World**	Milton born. Quebec founded
1609	**Sonnets. A Lover's Complaint**			**Coriolanus**	The Douai Old Testament	Separatists (Pilgrims) in Leyden
1610	Purchased more real estate	**Cymbeline**			Strachey's **Wracke and Redemption**	Henry IV (Navarre) assassinated
1611	Subscribed for better highways	**Winter's Tale** **The Tempest**			King James Bible (A.V.). Bellarmine's **Puissance du Pape**	Gustavus Adolphus, King of Sweden
1613	Invested in London house property. Brother Richard died		**Henry VIII**		Drayton's **Polyolbion**	Globe Theatre burned
1616	Made his will. Daughter Judith married Thomas Quiney. Died April 23 (May 3, New Style)				Captain John Smith's **New England.** Folio edition of Jonson's Poems. D'Aubigné's **Les Tragiques** (1577)	Cervantes died. Beaumont died. Baffin explores Baffin's Bay. Harvey lectured on the circulation of the blood

DISTRIBUTION OF CHARACTERS

In this analysis are shown the acts and scenes in which the characters (see Dramatis Personæ, page 2) appear, with the number of speeches and lines given to each.

NOTE. Parts of lines are counted as whole lines.

		NO. OF SPEECHES	NO. OF LINES
DUKE (ORSINO)	I, i	4	31
	II, iv	20	69
	V, i	28	90
		52	190
SEBASTIAN	II, i	5	31
	III, iii	8	20
	IV, i	8	17
	IV, iii	2	23
	V, i	8	32
		31	123
ANTONIO	II, i	6	12
	III, iii	7	28
	III, iv	9	33
	V, i	4	28
		26	101
CAPTAIN	I, ii	10	32
VALENTINE	I, i	1	9
	I, iv	2	4
		3	13
CURIO	I, i	2	2
	II, iv	2	4
		4	6
SIR TOBY	I, iii	27	53
	I, v	4	7
	II, iii	29	55
	II, v	28	35
	III, i	4	5
	III, ii	11	30
	III, iv	35	113
	IV, i	5	9
	IV, ii	6	11
	V, i	3	6
		152	324
SIR ANDREW	I, iii	23	44
	II, iii	25	47
	II, v	12	12
	III, i	4	6
	III, ii	7	10
	III, iv	9	15
	IV, i	2	6
	V, i	6	17
		88	157
MALVOLIO	I, v	10	32
	II, ii	3	12
	II, iii	5	17
	II, v	23	97
	III, iv	21	48
	IV, ii	22	42
	V, i	3	18
		87	266
FABIAN	II, v	18	27
	III, ii	8	22
	III, iv	19	31
	V, i	5	26
		50	106
CLOWN (FESTE)	I, v	22	56
	II, iii	14	30
	II, iv	5	26
	III, i	13	35
	IV, i	5	17
	IV, ii	26	69
	V, i	19	65
		104	298

		NO. OF SPEECHES	NO. OF LINES			NO. OF SPEECHES	NO. OF LINES
OLIVIA	I, v	49	114	MARIA	I, iii	16	29
	III, i	13	54		I, v	12	22
	III, iv	20	44		II, iii	11	34
	IV, i	4	16		II, v	3	15
	IV, iii	2	12		III, ii	2	13
	V, i	29	66		III, iv	12	23
		117	306		IV, ii	2	5
						58	141
VIOLA	I, ii	11	34	PRIEST	V, i	1	8
	I, iv	7	13				
	I, v	21	67	1 OFFICER	III, iv	4	7
	II, ii	3	28		V, i	1	6
	II, iv	12	32			5	13
	III, i	32	65				
	III, iv	18	49	2 OFFICER	III, iv	3	4
	V, i	16	44				
		120	332	SERVANT	III, iv	1	3

TWELFTH NIGHT
OR, WHAT YOU WILL

DRAMATIS PERSONÆ[1]

ORSINO,[2] Duke of Illyria
SEBASTIAN, brother to Viola
ANTONIO, a sea captain, friend to Sebastian
A Sea Captain, friend to Viola
VALENTINE, CURIO } gentlemen attending on the Duke
SIR TOBY BELCH,[3] uncle[4] to Olivia
SIR ANDREW AGUECHEEK[5]
MALVOLIO, steward to Olivia[6]
FABIAN, FESTE,[7] a clown } servants to Olivia

OLIVIA, a rich countess
VIOLA[8]
MARIA, Olivia's woman[9]

Lords, Priests, Sailors, Officers, Musicians, and other Attendants

SCENE: *A city in Illyria, and the sea-coast near it*

[1] First given by Rowe, "with all the cant of the modern stage," as Johnson said of the character descriptions which Rowe added to the names.

[2] See note, I, ii, 25, 27.

[3] Some of these names are as significantly typical of the characters as those in Ben Jonson's comedies.

[4] See notes, I, iii, 1, 4.

[5] "A foolish Knight, pretending to Olivia." — Rowe.

[6] "A fantastical Steward." — Rowe.

[7] Dissyllabic. Many editors omit the name, which occurs only in II, iv, 11. "From the Italian *festeggiante*, which Florio explains: 'Feasting, merrie, banqueting, pleasant, of good entertainment.'" — Cowden Clarke.

[8] Accented on the first syllable. "The name Viola is given to her because of her exquisite grace, and because of her concealment, under cover whereof she could cherish, like a secret treasure, the longings of her loving heart." — Genée (quoted by Furness).

[9] "*Confident to Olivia.*" — Rowe.

ACT I

SCENE I. *An apartment in the* DUKE'S *palace*

Enter DUKE, CURIO, *and other* Lords; Musicians *attending*

DUKE. If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'T is not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,

An apartment . . . palace | Ff omit. — *Enter* DUKE . . . Musicians *attending* | Enter Orsino, Duke of Illyria, Curio and other Lords Ff. 5. **sound** Ff Globe Camb Delius | south Pope Dyce.

ACT I. SCENE I. *Twelfe Night Or what you will*, as the play is called in the First Folio, is one of the seventeen plays divided there into acts and scenes, which are given with Latin nomenclature.

1. The key-note of the play. Cf. *Antony and Cleopatra*, II, v, 1–2.

3. 'Appetite' refers to 'music,' not to 'love.'

4. **fall**: cadence. Cf. *Richard II*, II, i, 12–13: "music at the close, Like the last taste of sweets, is sweetest last; *Henry V*, I, ii, 182–183: "a full and natural close Like music."

5. **sound**: murmuring breeze. Cf. Milton, *Comus*, 555–557; Bacon, *Of Gardens:* "The breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music)." In previous editions of Hudson's Shakespeare, Pope's reading 'south,' i.e. 'south wind,' was adopted. See Furness for an interesting discussion of this.

That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute! so full of shapes is fancy
That it alone is high fantastical.

CURIO. Will you go hunt, my lord?

DUKE. What, Curio?

CURIO. The hart.

DUKE. Why, so I do, the noblest that I have.
O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence!
That instant was I turn'd into a hart;
And my desires, like fell and cruel hounds,
E'er since pursue me.

Enter VALENTINE

How now! what news from her?

VALENTINE. So please my lord, I might not be admitted,
But from her handmaid do return this answer:
The element itself, till seven years' heat,

14. is Ff | in Theobald Johnson. yeares heate F_1F_2 | years heat F_4
26. years' heat Globe Camb | Delius | years hence Rowe.

12. **validity**: value, worth. — **pitch**: height (of excellence). The figure is from falconry. Cf. *1 Henry VI*, II, iv, 11, etc.

14. **fancy**: love. Cf. *The Merchant of Venice*, III, ii, 63; *Love's Labour's Lost*, V, ii, 772–773; *A Midsummer Night's Dream*, V, i, 7–8.

15. **fantastical**: imaginative. 'High' is an intensive.

17. This pun occurs also in *Julius Cæsar*, III, i, 207–208.

21–22. Actæon, having seen Diana bathing, was changed by her into a stag and torn to pieces by his own hounds.

26. ***element: sky.*** — **till seven years' heat**: for seven summers.

Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk
And water once a day her chamber round
With eye-offending brine; all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

DUKE. O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her; when liver, brain, and heart,
These sovereign thrones, are all supplied, and fill'd —
Her sweet perfections — with one self king!
Away before me to sweet beds of flowers;
Love-thoughts lie rich when canopied with bowers. [*Exeunt*]

SCENE II. *The sea-coast*

Enter VIOLA, *a* CAPTAIN, *and* Sailors

VIOLA. What country, friends, is this?

CAPTAIN. This is Illyria, lady.

39. **self** | selfe F_1 | selfe same F_2. *The sea-coast* Capell | Ff omit.

30. **season**: preserve. Cf. *All's Well that Ends Well*, I, i, 55.

35. Cupid's golden arrow inspired love; his leaden one abated it.

37. In the mediæval physiology the liver, the brain, and the heart were the seats of the passions (especially love and courage), the reason, and the sentiments, respectively.

38–39. **and fill'd . . . self king**: and her sweet perfections are filled with (dominated by) one and the same king (love). Some editors omit the comma after 'supplied,' and bracket 'Her sweet perfections' as being appositional to 'thrones.' — **self**. See Abbott, § 20.

VIOLA. And what should I do in Illyria?
My brother he is in Elysium.
Perchance he is not drown'd. What think you, sailors?
CAPTAIN. It is perchance that you yourself were sav'd.
VIOLA. O my poor brother! and so perchance may he be.
CAPTAIN. True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you, and those poor number sav'd with you,
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practice,
To a strong mast that liv'd upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.

10. **those** Ff | that Rowe | this Capell. — **sav'd** | saved Ff.
11. **our** Ff | your Rowe.
15. **Arion** Pope | Orion Ff.

5–6. Viola uses 'perchance' in the sense of 'perhaps'; the Captain, punningly, in that of 'by chance.'

10. **those**. 'Number' is treated as a plural. Cf. I, v, 83.

11. **driving**: drifting. Cf. *Pericles*, III, Chorus, 50: "So up and down the poor ship drives."

15. Arion was a poet-musician of Lesbos. The legend alluded to here is described by Wordsworth, *On the Power of Sound*, ix:

> Thy skill, Arion!
> Could humanize the creatures of the sea,
> Where men were monsters. A last grace he craves,
> Leave for one chant; — the dulcet sound
> Steals from the deck o'er willing waves,
> And listening dolphins gather round.
> Self-cast, as with a desperate course,
> Mid that strange audience, he bestrides
> A proud One docile as a managed horse;
> And singing, while the accordant hand
> *Sweeps his* harp, the Master rides.

VIOLA. For saying so, there 's gold:
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?

CAPTAIN. Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.

VIOLA. Who governs here?

CAPTAIN. A noble duke, in nature as in name.

VIOLA. What is his name?

CAPTAIN. Orsino.

VIOLA. Orsino! I have heard my father name him;
He was a bachelor then.

CAPTAIN. And so is now, or was so very late;
For but a month ago I went from hence,
And then 't was fresh in murmur — as, you know,
What great ones do the less will prattle of —
That he did seek the love of fair Olivia.

VIOLA. What 's she?

CAPTAIN. A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,

25, 27. A reference undoubtedly to the wealthy and noble Orsini family of Italy. A Duke Orsino visited England as ambassador in 1600–1601, and while this may have been after the composition of this play, it is noteworthy that Elizabeth gave a feast in his honor on Twelfth Night. Throughout the play, except in this scene, Scene IV, and in stage directions, Orsino is always called 'Count,' but 'Duke' is prefixed to all his speeches. Grant White suggested that in a revisal of the play Shakespeare may have concluded to change Orsino's title, and then, for some cause, left the change incomplete.

32. fresh in murmur: beginning to be talked about.

33. the less. Cf. "Both more and less," *Macbeth*, V, iv, 12.

Who shortly also died; for whose dear love,
They say, she hath abjur'd the company
And sight of men.
VIOLA. O that I serv'd that lady,
And might not be deliver'd to the world,
Till I had made mine own occasion mellow,
What my estate is!
CAPTAIN. That were hard to compass;
Because she will admit no kind of suit,
No, not the duke's.
VIOLA. There is a fair behaviour in thee, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee, and I 'll pay thee bounteously,
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I 'll serve this duke:
Thou shalt present me as an eunuch to him;

39. **love** Ff | loss Dyce. **company And sight** Hanmer | sight
40-41. **hath** F_1 | had $F_2F_3F_4$. — And company Ff.

42–44. Viola is herself a nobleman's daughter, and she here wishes that her birth and quality — her 'estate' — may be kept secret from the world till she has a ripe ('mellow') occasion for making known who she is. Certain later passages in the play seem to infer that she has already fallen in love with Duke Orsino from the descriptions she has had of him. — **deliver'd**: made known. In the Folios there is no comma after 'mellow,' and editors adopting this punctuation, interpret 'mellow' as 'ripen.'

56. This plan of Viola's was not pursued, as it would have been *inconsistent with the plot* of the play. She was presented as a page.

It may be worth thy pains; for I can sing,
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap, to time I will commit;
Only shape thou thy silence to my wit.

CAPTAIN. Be you his eunuch, and your mute I 'll be;
When my tongue blabs, then let mine eyes not see.

VIOLA. I thank thee; lead me on. [*Exeunt*]

SCENE III. OLIVIA'S *house*

Enter SIR TOBY BELCH *and* MARIA

SIR TOBY. What a plague means my niece, to take the death of her brother thus? I am sure care 's an enemy to life.

MARIA. By my troth, Sir Toby, you must come in earlier o' nights; your cousin, my lady, takes great exceptions to your ill hours.

OLIVIA'S *house* Rowe | Ff omit. Enter Sir Toby . . . Ff.
— *Enter* SIR TOBY BELCH . . . | 4. o' nights Capell | a nights Ff.

59. **allow**: cause to be acknowledged. From the sense 'approve.'

62. **mute**. Cf. *Henry V*, I, ii, 232: "Like Turkish mute, shall have a tongueless mouth."

1. **a plague**. In such expressions (cf. "a [Globe reads 'o''] God's name," *Richard II*, II, i, 251; *1 Henry IV*, I, ii, 51; IV, ii, 56) 'a' represents 'in,' 'on,' or 'of.' See Abbott, § 24. — **niece**. On this word rests Rowe's generally accepted statement (see Dramatis Personæ) that Sir Toby was Olivia's uncle. Nowhere does Olivia speak of him as such, and in IV, i, she not only calls him plain 'Toby,' but uses towards him terms, as Furness puts it, "barely consonant with the respect due from a niece to her uncle."

4. **cousin**. This term was formerly used for any "collateral relative more distant than a brother or sister." — Murray.

SIR TOBY. Why, let her except before excepted.

MARIA. Ay, but you must confine yourself within the modest limits of order.

SIR TOBY. Confine! I 'll confine myself no finer than I am. These clothes are good enough to drink in, and so be these boots too; and they be not, let them hang themselves in their own straps.

MARIA. That quaffing and drinking will undo you. I heard my lady talk of it yesterday, and of a foolish knight that you brought in one night here to be her wooer.

SIR TOBY. Who, Sir Andrew Aguecheek?

MARIA. Ay, he.

SIR TOBY. He 's as tall a man as any 's in Illyria.

MARIA. What 's that to th' purpose?

SIR TOBY. Why, he has three thousand ducats a year.

MARIA. Ay, but he 'll have but a year in all these ducats; he 's a very fool and a prodigal.

SIR TOBY. Fie, that you 'll say so! he plays o' th' viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

11. and Ff | an Theobald.

6. Sir Toby hiccoughs out a technical legal phrase often found in old leases, *exceptis excipiendis*, 'those things being excepted which were before excepted,' i.e. 'with the exceptions before named.'

11. **and**: if. Usually printed 'an' in modern editions.

18. **tall**: valiant. Cf. *1 Henry IV*, I, iii, 62. Often used with a touch of sarcasm, as in *The Merry Wives of Windsor*, II, ii, 11; *Romeo and Juliet*, II, iv, 31.

23–24. 'Viol-de-gamboys' is a Tobyism for *viol a da gamba*, an instrument similar to the violoncello, or bass-viol. "Viola di Gamba, or Violl de Gamba, because men hold it betweene or vpon their *legges.*" — Florio, *Italian Dictionarie.*

MARIA. He hath, indeed, almost natural; for besides that he 's a fool, he 's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 't is thought among the prudent he would quickly have the gift of a grave.

SIR TOBY. By this hand, they are scoundrels and substractors that say so of him. Who are they?

MARIA. They that add, moreover, he 's drunk nightly in your company.

SIR TOBY. With drinking healths to my niece. I 'll drink to her as long as there is a passage in my throat and drink in Illyria: he 's a coward and a coystrill that will not drink to my niece till his brains turn o' th' toe like a parish-top. What, wench! Castiliano vulgo! for here comes Sir Andrew Agueface.

26. **almost** Ff | all, most Collier.
37. **coystrill** | kestrel Hanmer.
39. **vulgo** Ff | volto Hanmer (Warburton conj.) | volgo Johnson.
39-40. **Agueface** F1 | Ague face F2 | Ague-cheek Theobald.

26. **almost natural**: almost like an idiot. 'Natural' in this sense occurs in *As You Like It*, I, ii, 52, 55; *The Tempest*, III, ii, 37; *Romeo and Juliet*, II, iv, 96. The word is still used in this sense in Scotland. — Collier's reading (Upton's conjecture), 'all, most,' was adopted in previous editions of Hudson's Shakespeare.

28. **gust**: taste, relish. Cf. *Sonnets*, CXIV, 11.

31-32. **substractors**. Warburton changed this Tobyism for 'detractors' to 'subtractors.' Notice the 'add' in Maria's reply.

37. **coystrill**: knave. Holinshed uses the word in the senses of (1) 'groom' and (2) 'camp follower.'

38. **parish-top**. A large top was formerly kept in each village for the peasantry to amuse themselves with in frosty weather. "He sleeps like a town-top" is an old proverb.

39. **Castiliano vulgo**. Probably a Tobyism without any definite meaning. Warburton conjectured 'volto,' and interpreted, 'put on a Castilian face,' i.e. 'look grave." This is in keeping with 'Agueface.'

Enter SIR ANDREW AGUECHEEK

SIR ANDREW. Sir Toby Belch; how now, Sir Toby Belch!

SIR TOBY. Sweet Sir Andrew!

SIR ANDREW. Bless you, fair shrew.

MARIA. And you too, sir.

SIR TOBY. Accost, Sir Andrew, accost.

SIR ANDREW. What 's that?

SIR TOBY. My niece's chambermaid.

SIR ANDREW. Good Mistress Accost, I desire better acquaintance.

MARIA. My name is Mary, sir.

SIR ANDREW. Good Mistress Mary Accost, —

SIR TOBY. You mistake, knight; 'accost' is front her, board her, woo her, assail her.

SIR ANDREW. By my troth, I would not undertake her in this company. Is that the meaning of 'accost'?

MARIA. Fare you well, gentlemen.

SIR TOBY. And thou let part so, Sir Andrew, would thou mightst never draw sword again.

SIR ANDREW. And you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?

41. Scene IV Pope. — *Enter* . . . | Enter Sir Andrew Ff.
48. SIR ANDREW | Ma. (Maria) F1.
53. **board** Rowe | boord Ff.
56. **Fare** F2F3F4 | Far F1.
57. **And** Ff | An Capell | If Pope.
— **let part** F1F2 | let her part F3F4.
59. **And** Ff | An Theobald | If Pope.

45. Sir Toby speaks more learnedly than intelligibly here, using 'accost' in its original sense. The word is from the French *accoster* (Lat. *ad*, *costa*), 'to come side by side,' 'to approach.' 'Accost' is seldom used thus, which accounts for Sir Andrew's mistake.

53. **board**: address. Cf. *Love's Labour's Lost*, II, i, 218.

57. **part**: depart. 'Depart' was also used for 'part.'

MARIA. Sir, I have not you by th' hand.

SIR ANDREW. Marry, but you shall have; and here 's my hand.

MARIA. Now, sir, 'thought is free.' I pray you, bring your hand to th' buttery-bar and let it drink. 66

SIR ANDREW. Wherefore, sweet-heart? what 's your metaphor?

MARIA. It 's dry, sir.

SIR ANDREW. Why, I think so; I am not such an ass but I can keep my hand dry. But what 's your jest? 71

MARIA. A dry jest, sir.

SIR ANDREW. Are you full of them?

MARIA. Ay, sir, I have them at my fingers' ends; marry, now I let go your hand, I am barren. [*Exit*]

SIR TOBY. O knight, thou lack'st a cup of canary; when did I see thee so put down?

SIR ANDREW. Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has; but I am a great eater of beef, and I believe that does harm to my wit. 81

SIR TOBY. No question.

65. Maria quotes the proverb in reply to Sir Andrew's question, lines 60–61. Cf. Lyly, *Euphues:* ". . . quoth she . . . none can iudge of wit but they that haue it. Why, then, quoth he, doest thou thinke me a foole? Thought is free, my Lord, quoth she, I wil not take you at your word."

66. **buttery-bar**: "a board or ledge on the top of the buttery-hatch, on which to rest tankards." — Murray. The old sense of 'buttery' (late Lat. *botaria*) was 'storeroom for liquor.'

69. A moist hand was regarded as a lover's hand.

76. **canary**: "a marvellous searching wine."— *2 Henry IV*, II, iv, 30.

81. Cf. "mongrel, beef-witted lord," *Troilus and Cressida*, II, i, 14.

SIR ANDREW. And I thought that, I 'd forswear it. I 'll ride home to-morrow, Sir Toby.

SIR TOBY. Pourquoi, my dear knight? 85

SIR ANDREW. What is 'pourquoi'? do or not do? I would I had bestow'd that time in the tongues that I have in fencing, dancing, and bear-baiting! O, had I but follow'd the arts!

SIR TOBY. Then hadst thou had an excellent head of hair.

SIR ANDREW. Why, would that have mended my hair? 90

SIR TOBY. Past question; for thou see'st it will not curl by nature.

SIR ANDREW. But it becomes me well enough, does 't not?

SIR TOBY. Excellent; it hangs like flax on a distaff. 94

SIR ANDREW. Faith, I 'll home to-morrow, Sir Toby. Your niece will not be seen; or, if she be, it 's four to one she 'll none of me: the count himself here hard by wooes her.

SIR TOBY. She 'll none o' th' count. She 'll not match above her degree, neither in estate, years, nor wit; I have heard her swear 't. Tut, there 's life in 't, man. 100

SIR ANDREW. I 'll stay a month longer. I am a fellow o' th' strangest mind i' th' world; I delight in masques and revels sometimes altogether.

SIR TOBY. Art thou good at these kickshawses, knight?

83. **And** Ff | An Theobald.
85. **Pourquoi** | Pur-quoy Ff.
91-92. **curl by** Theobald | coole my Ff.
93. **me** | we F_1.—**does 't** Rowe | dost Ff.
104. **kickshawses** F_3 | kicke-chawses F_1F_2 | kick-shaws F_4.

89. Sir Toby is quibbling between 'tongues' and 'tongs,' the latter meaning, of course, the well-known instrument for curling the hair. The two words were often written, and probably sounded, alike, or nearly so.

100. **there 's life in 't**: no need to despair yet.

104. **kickshawses**: trifles, knickknacks. 'Kickshaws' is properly *the singular*, being a corruption of Fr. *quelque chose*. See Murray.

SIR ANDREW. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

SIR TOBY. What is thy excellence in a galliard, knight?

SIR ANDREW. Faith, I can cut a caper.

SIR TOBY. And I can cut the mutton to 't. 110

SIR ANDREW. And I think I have the back-trick simply as strong as any man in Illyria.

SIR TOBY. Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard, and come home in a coranto? My very walk should be a jig. What dost thou mean? is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was form'd under the star of a galliard. 119

116. coranto Rowe | Carranto Ff.

107. **an old man.** Probably Sir Andrew's stupid expression for 'one who has had experience.' In previous editions of Hudson's Shakespeare, Theobald's suggestion, 'a nobleman,' was adopted as the reading.

108. The 'galliard' and the 'coranto,' line 116, were lively, rapid dances. Cf. *Henry V*, III, v, 33.

111. **back-trick**: "a caper backwards in dancing." — Schmidt.

114. Hanging curtains before pictures was common. Cf. I, v, 219.

115. **Mistress Mall.** "'Mistress Mall' is a mere impersonation, like 'my lady's son' in *Much Ado*." — Singer. Dates make it impossible that there is an allusion here to Mary Frith, known as Moll Cutpurse.

119. **star of a galliard.** There are many astrological allusions in this play. The star that is in the ascendant at a man's birth was supposed to determine what he has a genius for. Cf. *Much Ado About Nothing*, II, i, 349: "there was a star danc'd, and under that was I born."

SIR ANDREW. Ay, 't is strong, and it does indifferent well in a flame-colour'd stock. Shall we set about some revels?

SIR TOBY. What shall we do else? were we not born under Taurus?

SIR ANDREW. Taurus! That 's sides and heart. 124

SIR TOBY. No, sir; it is legs and thighs. Let me see thee caper. Ha! higher! ha, ha! excellent! [*Exeunt*]

SCENE IV. *The* DUKE'S *palace*

Enter VALENTINE, *and* VIOLA *in man's attire*

VALENTINE. If the duke continue these favours towards you, Cesario, you are like to be much advanc'd. He hath known you but three days, and already you are no stranger.

VIOLA. You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours? 6

121. **flame-colour'd** Rowe Globe Camb | dam'd colour'd Ff | damask-colour'd Knight Delius. — **stock** | stocke F_1 | stocken F_2. — **set** Rowe | sit Ff.

124. **That 's** F_2F_4 | That F_1F_2. SCENE IV | Scene V Pope. — *The . . . palace* | Ff omit.

121. **flame-colour'd.** Perhaps Sir Andrew meant to apply to his stockings the epithet in the Folios. The justification for 'flame-colour'd' is in *1 Henry IV*, I, ii, 11.

124–125. **Taurus . . . thighs.** An allusion to the medical astrology of the almanacs. Both the knights are wrong, the zodiacal sign Taurus having reference to the neck and throat. The point seems to be that Sir Toby is poking fun at Sir Andrew's conceit of agility.

4. **humour**: capriciousness. Cf. 'humorous,' *As You Like It*, I, ii, 278. This meaning comes from the theory of the old physiologists that four cardinal humors — blood, choler or yellow bile, phlegm, and melancholy or black bile — determine, by their *conditions and proportions*, a person's physical and mental qualities.

VALENTINE. No, believe me.

VIOLA. I thank you. Here comes the count.

Enter DUKE, CURIO, *and* Attendants

DUKE. Who saw Cesario, ho?

VIOLA. On your attendance, my lord; here.

DUKE. Stand you awhile aloof. Cesario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul.
Therefore, good youth, address thy gait unto her;
Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

VIOLA. Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.

DUKE. Be clamorous and leap all civil bounds
Rather than make unprofited return.

VIOLA. Say I do speak with her, my lord, what then?

DUKE. O, then unfold the passion of my love,
Surprise her with discourse of my dear faith!
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.

VIOLA. I think not so, my lord.

DUKE. Dear lad, believe it;

12. but: than. "'But' in the sense of 'except' frequently follows negative comparatives, where we should use 'than.'"—Abbot, § 127.

27. nuncio's: messenger's. The Folios spell 'Nuntio's.'

28–35. An example of 'dramatic irony,' as most scenes involving sex disguise are, the audience knowing the facts, while the speaker is unconscious of the real significance of what he says.

For they shall yet belie thy happy years,
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Some four or five attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.
VIOLA. I 'll do my best
To woo your lady, — [*Aside*] yet, a barful strife!
Whoe'er I woo, myself would be his wife. [*Exeunt*]

SCENE V. OLIVIA'S *house*

Enter MARIA *and* CLOWN

MARIA. Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in way of thy excuse. My lady will hang thee for thy absence.

SCENE V | Scene VI Pope. — OLIVIA'S *house* Rowe | Ff omit.

31. **rubious**: red, rosy, ruby-colored. Probably a Shakespearian coinage. 'Rubied' occurs in *Pericles*, V, Prologue, 8. — **pipe**: voice.

32. **sound**: not yet cracked. For 'and sound' Grant White, Dyce, and others read 'in sound.'

33. **semblative**: resembling. This is probably another Shakespearian coinage, what Murray calls a 'nonce word.'

34. Another astrological allusion. See note, I, iii, 119.

40. ***barful***: full of hindrances and impediments.

CLOWN. Let her hang me. He that is well hang'd in this world needs to fear no colours.

MARIA. Make that good.

CLOWN. He shall see none to fear.

MARIA. A good lenten answer. I can tell thee where that saying was born, of 'I fear no colours.'

CLOWN. Where, good Mistress Mary?

MARIA. In the wars; and that may you be bold to say in your foolery.

CLOWN. Well, God give them wisdom that have it; and those that are fools, let them use their talents.

MARIA. Yet you will be hang'd for being so long absent; or, to be turn'd away, is not that as good as a hanging to you?

CLOWN. Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out.

MARIA. You are resolute, then?

CLOWN. Not so, neither; but I am resolv'd on two points.

MARIA. That, if one break, the other will hold; or, if both break, your gaskins fall.

CLOWN. Apt, in good faith; very apt. Well, go thy way; if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

5. Feste is punning on 'colours' ('the flag of an enemy') and 'collars' ('hempen noose of the hangman').

8. **lenten**: short and poor. Cf. *Hamlet*, II, ii, 329: "what lenten entertainment the players shall receive from you."

19. **bear it out**: make it endurable. "In summer when I can find employment in every field and lodging under every hedge."—Steevens.

22–23. Maria quibbles on 'points.' 'Points' were the laces with metal tips that held the clothes together. 'Gaskins' were either 'hose' or 'breeches.'

MARIA. Peace, you rogue, no more o' that. Here comes my lady; make your excuse wisely, you were best. [*Exit*]

CLOWN. Wit, and 't be thy will, put me into good fooling! Those wits that think they have thee do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: for what says Quinapalus? 'Better a witty fool than a foolish wit.'

Enter Lady OLIVIA *with* MALVOLIO

God bless thee, lady!

OLIVIA. Take the fool away. 35

CLOWN. Do you not hear, fellows? Take away the lady.

OLIVIA. Go to, you 're a dry fool; I 'll no more of you: besides, you grow dishonest.

CLOWN. Two faults, madonna, that drink and good counsel will amend; for, give the dry fool drink, then is the fool not dry: bid the dishonest man mend himself; if he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Any thing that 's mended is but patch'd; virtue that transgresses is but patch'd with sin; and sin that amends is but patch'd with virtue. If that this simple syllogism will serve, so; if it will not, what remedy? As there is no true cuckold but calamity, so beauty 's a flower. The lady bade take away the fool; therefore, I say again, take her away.

OLIVIA. Sir, I bade them take away you. 49

28. [*Exit*] Pope | Ff omit.
29. Scene VII Pope.— **and 't** Ff | an 't Hanmer.
34. *Enter* Lady OLIVIA *with* MALVOLIO Ff (after line 28).
37. **you 're** | y' are Ff.

28. you were best: it were best for you. See Abbott, § 230.

32. 'Quinapalus' is an imaginary author. To invent or to coin Rabelaisian names and authorities for the nonce, seems to be a part *of Feste's humor.* Cf. II, iii, 21–23.

CLOWN. Misprision in the highest degree! Lady, cucullus non facit monachum; that's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

OLIVIA. Can you do it?

CLOWN. Dexteriously, good madonna.

OLIVIA. Make your proof.

CLOWN. I must catechize you for it, madonna; good my mouse of virtue, answer me.

OLIVIA. Well, sir, for want of other idleness, I'll bide your proof.

CLOWN. Good madonna, why mourn'st thou?

OLIVIA. Good fool, for my brother's death.

CLOWN. I think his soul is in hell, madonna.

OLIVIA. I know his soul is in heaven, fool.

CLOWN. The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

OLIVIA. What think you of this fool, Malvolio? doth he not mend?

MALVOLIO. Yes, and shall do till the pangs of death shake him. Infirmity, that decays the wise, doth ever make the better fool.

CLOWN. God send you, sir, a speedy infirmity, for the better increasing your folly! Sir Toby will be sworn that I am no fox; but he will not pass his word for twopence that you are no fool.

50–51. **Misprision**: misapprehension. — **cucullus . . . monachum**: the cowl does not make the monk. Cf. *Measure for Measure*, V, i, 263.

55. **Dexteriously**. This form and 'dexterious' are occasionally found in seventeenth century literature.

OLIVIA. How say you to that, Malvolio?

MALVOLIO. I marvel your ladyship takes delight in such a barren rascal; I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he 's out of his guard already; unless you laugh and minister occasion to him, he is gagg'd. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

OLIVIA. O, you are sick of self-love, Malvolio, and taste with a distemper'd appetite. To be generous, guiltless, and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets. There is no slander in an allow'd fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

CLOWN. Now Mercury endue thee with leasing, for thou speak'st well of fools!

Re-enter MARIA

MARIA. Madam, there is at the gate a young gentleman much desires to speak with you.

83. **wise men** F_3F_4 | Wisemen F_1F_2. **86. guiltless** F_3F_4 | guitless F_1F_2.

83. these set kind of. See note, I, ii, 10.

84. The business of the 'zany' (cf. modern slang 'a Johnny,' It. *zanni*, a form of *Giovanni*) is thus described by Ben Jonson, *Every Man Out of His Humour*, IV, i, 89–90:

> He 's like the zany to a tumbler,
> That tries tricks after him, to make men laugh.

87. bird-bolts: short, thick, pointless arrows.

88–89. allow'd fool: licensed fool. This was the jester by profession, who dressed in motley, with whom folly was an art, and whose functions are set forth by Jaques in *As You Like It*, II, vii.

91. leasing: *lying.* Mercury was the god of thieves and liars.

OLIVIA. From the Count Orsino, is it?

MARIA. I know not, madam; 't is a fair young man, and well attended.

OLIVIA. Who of my people hold him in delay?

MARIA. Sir Toby, madam, your kinsman.

OLIVIA. Fetch him off, I pray you; he speaks nothing but madman: fie on him! [*Exit* MARIA] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. [*Exit* MALVOLIO] Now you see, sir, how your fooling grows old, and people dislike it.

CLOWN. Thou hast spoke for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! for — here he comes —

Enter SIR TOBY

one of thy kin has a most weak pia mater.

OLIVIA. By mine honour, half drunk. What is he at the gate, cousin?

SIR TOBY. A gentleman.

OLIVIA. A gentleman! what gentleman?

SIR TOBY. 'T is a gentleman here — a plague o' these pickle-herring! How now, sot!

CLOWN. Good Sir Toby!

101. [*Exit* MARIA] Capell | Ff omit. 108. Scene VIII Pope.

100–101. **speaks nothing but madman.** Cf. *Henry V*, V, ii, 156: "I speak to thee plain soldier."

108. The 'pia mater' is here used humorously for the 'brain.'

113. **here.** "This word appears to be a corruption of some interjectory particle that directed a drunken *hiccuping*." — Capell.

114. **pickle-herring.** Gabriel Harvey says of Greene, the dramatist, that he died of a "surfett of pickle herringe and Rennishe wine."— **sot**: fool, dolt. The common Elizabethan meaning.

OLIVIA. Cousin, cousin, how have you come so early by this lethargy?

SIR TOBY. Lechery! I defy lechery. There 's one at the gate.

OLIVIA. Ay, marry, what is he? 120

SIR TOBY. Let him be the devil, and he will, I care not; give me faith, say I. Well, it 's all one. [*Exit*]

OLIVIA. What 's a drunken man like, fool?

CLOWN. Like a drown'd man, a fool, and a madman: one draught above heat makes him a fool; the second mads him; and a third drowns him. 126

OLIVIA. Go thou and seek the crowner, and let him sit o' my coz; for he 's in the third degree of drink, he 's drown'd: go, look after him. 129

CLOWN. He is but mad yet, madonna; and the fool shall look to the madman. [*Exit*]

Re-enter MALVOLIO

MALVOLIO. Madam, yond young fellow swears he will speak with you. I told him you were sick; he takes on him to understand so much, and therefore comes to speak with you. I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? he 's fortified against any denial.

OLIVIA. Tell him he shall not speak with me. 139

121. and Ff | an Hanmer. 131. [*Exit*] Ff omit.

125. **heat**: the point at which wine warms the blood. Cf. *The Tempest*, IV, i, 171: "red-hot with drinking."

127. **crowner**: coroner. Still heard in dialect. Cf. *Hamlet*, V, i, 4.

MALVOLIO. Has been told so; and he says, he 'll stand at your door like a sheriff's post, and be the supporter to a bench, but he 'll speak with you.

OLIVIA. What kind o' man is he?

MALVOLIO. Why, of mankind.

OLIVIA. What manner of man? 145

MALVOLIO. Of very ill manner; he 'll speak with you, will you or no.

OLIVIA. Of what personage and years is he?

MALVOLIO. Not yet old enough for a man, nor young enough for a boy; as a squash is before 't is a peascod, or a codling when 't is almost an apple: 't is with him in standing water, between boy and man. He is very well-favour'd, and he speaks very shrewishly; one would think his mother's milk were scarce out of him.

OLIVIA. Let him approach. Call in my gentlewoman. 155

MALVOLIO. Gentlewoman, my lady calls. [*Exit*]

Re-enter MARIA

OLIVIA. Give me my veil; come, throw it o'er my face. We 'll once more hear Orsino's embassy.

157. Scene IX Pope.

141. Sheriffs and mayors had carved and painted posts before their doors, more probably as tokens of authority than as convenient places for proclamations and announcements.

150. **squash**: unripe peascod. Cf. *A Midsummer Night's Dream*, III, i, 191; *The Winter's Tale*, I, ii, 160.

151. **codling**: unripe apple. Originally, and up to the close of the sixteenth century, applied to a small hard variety of apple.

151–152. **in standing water**: at the turn of the tide. Cf. *The Tempest*, II, i, 221: "I am standing water."

153. **shrewishly**: sharply, like a shrew. See Skeat.

Enter VIOLA, *and* Attendants

VIOLA. The honourable lady of the house, which is she?

OLIVIA. Speak to me; I shall answer for her. Your will?

VIOLA. Most radiant, exquisite, and unmatchable beauty, — I pray you, tell me if this be the lady of the house, for I never saw her: I would be loth to cast away my speech; for, besides that it is excellently well penn'd, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible even to the least sinister usage. 166

OLIVIA. Whence came you, sir?

VIOLA. I can say little more than I have studied, and that question 's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech. 171

OLIVIA. Are you a comedian?

VIOLA. No, my profound heart; and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house? 175

OLIVIA. If I do not usurp myself, I am.

VIOLA. Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise, and then show you the heart of my message.

OLIVIA. Come to what is important in 't; I forgive you the praise.

VIOLA. Alas, I took great pains to study it, and 't is poetical. 184

159. *Enter* . . . | Enter Uiolenta F1.

165. **con**: learn by heart. Cf. *Julius Cæsar*, IV, iii, 98.

166. **comptible**: sensitive. — **sinister usage**: discourteous treatment.

169–170. ***modest assurance***: some slight evidence.

OLIVIA. It is the more like to be feign'd; I pray you, keep it in. I heard you were saucy at my gates, and allow'd your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief: 't is not that time of moon with me to make one in so skipping a dialogue.

MARIA. Will you hoist sail, sir? here lies your way.

VIOLA. No, good swabber; I am to hull here a little longer. Some mollification for your giant, sweet lady. Tell me your mind; I am a messenger.

OLIVIA. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

VIOLA. It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter.

OLIVIA. Yet you began rudely. What are you? what would you?

VIOLA. The rudeness that hath appear'd in me have I learn'd from my entertainment. What I am, and what I

189. Lunatics were supposed to grow worse at full moon.

192. **swabber**: deck scrubber. — **hull**: float without hoisting sail.

193–194. Ladies in romance are guarded by giants. Viola, seeing the waiting maid so eager to oppose her message, entreats Olivia to pacify her giant, alluding, ironically, to the small stature of Maria. Cf. Sir Toby's words, III, ii, 60. — **Tell me your mind.** Many editors, following Warburton, give these words to Olivia, but the Folios give them to Viola, as in the text. Hunter's interpretation of the passage is: "Viola evidently appeals to Olivia whether she will suffer Maria to turn her out of the house so unceremoniously, and claims the privilege of an ambassador to be courteously treated, and allowed to deliver his message."

197. **It alone concerns your ear**: it concerns your ear alone.

198. **taxation of homage**: formal demand for homage.

would, are as secret as maidenhead; to your ears, divinity; to any other's, profanation.

OLIVIA. Give us the place alone; we will hear this divinity. [*Exeunt* MARIA *and* Attendants] Now, sir, what is your text?

VIOLA. Most sweet lady, —

OLIVIA. A comfortable doctrine, and much may be said of it. Where lies your text?

VIOLA. In Orsino's bosom.

OLIVIA. In his bosom! In what chapter of his bosom?

VIOLA. To answer by the method, in the first of his heart.

OLIVIA. O, I have read it; it is heresy. Have you no more to say?

VIOLA. Good madam, let me see your face.

OLIVIA. Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain, and show you the picture. Look you, sir, such a one I was this present; is 't not well done? [*Unveiling*]

VIOLA. Excellently done, if God did all.

OLIVIA. 'T is in grain, sir; 't will endure wind and weather.

VIOLA. 'T is beauty truly blent whose red and white
Nature's own sweet and cunning hand laid on.
Lady, you are the cruell'st she alive,

207. [*Exeunt* . . . Capell. 220. [*Unveiling*] Rowe.

204. maidenhead: maidenhood. Theobald changed to 'maidhood.'

209. comfortable: comforting. Cf. *Richard II*, II, ii, 76.

219–220. Look you . . . this present. See Furness or Camb for the various attempts to emend this passage. It is to be borne in mind that the idea of a picture is continued, the meaning being, Behold the picture of me, such as I am at the present moment.

222. 'T is in grain: it is dyed in a fast color.

If you will lead these graces to the grave,
And leave the world no copy.

OLIVIA. O, sir, I will not be so hard-hearted; I will giv
out divers schedules of my beauty. It shall be inventorie
and every particle and utensil labell'd to my will: as, iten
two lips, indifferent red; item, two gray eyes, with lids t
them; item, one neck, one chin, and so forth. Were yc
sent hither to praise me?

VIOLA. I see you what you are, you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you; O, such love
Could be but recompens'd, though you were crown'd
The nonpareil of beauty!

OLIVIA. How does he love me?

VIOLA. With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA. Your lord does know my mind; I cannot love hin
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulg'd, free, learn'd, and valiant;
And, in dimension and the shape of nature,
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

VIOLA. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.

OLIVIA. Why, what would you?

233. praise: appraise, value. Cf. *Troilus and Cressida*, III, ii, 9
239. fertile: copious. Pope inserted 'with' before 'fertile.'
244. voices well divulg'd: well spoken of. — **free**: generous.

VIOLA. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills,
And make the babbling gossip of the air
Cry out, 'Olivia!' O, you should not rest
Between the elements of air and earth,
But you should pity me!

OLIVIA. You might do much. What is your parentage?

VIOLA. Above my fortunes, yet my state is well;
I am a gentleman.

OLIVIA. Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well;
I thank you for your pains. Spend this for me.

VIOLA. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervour, like my master's, be
Plac'd in contempt! Farewell, fair cruelty. [*Exit*]

OLIVIA. 'What is your parentage?'
'Above my fortunes, yet my state is well;
I am a gentleman.' I 'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions, and spirit,

256. **Halloo** | Hallow F1 | Hollaw F2 | Hollow F3F4.

252. The willow was the symbol of rejected love.
254. **cantons**: songs. A form between 'canto' and 'canzone.'
256. ***reverberate***: reverberant, echoing. Passive for active.

Do give thee fivefold blazon. Not too fast! Soft, soft!
Unless the master were the man. How now!
Even so quickly may one catch the plague?
Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.
What ho, Malvolio!

Re-enter MALVOLIO

MALVOLIO. Here, madam, at your service.

OLIVIA. Run after that same peevish messenger,
The county's man: he left this ring behind him,
Would I or not; tell him I 'll none of it.
Desire him not to flatter with his lord,
Nor hold him up with hopes; I am not for him.
If that the youth will come this way to-morrow,
I 'll give him reasons for 't. Hie thee, Malvolio.

MALVOLIO. Madam, I will. [*Exit*]

OLIVIA. I do I know not what; and fear to find
Mine eye too great a flatterer for my mind.
Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so! [*Exit*]

285. **county's** Capell | Countes F1 | Counts F2F3F4.

295. [*Exit*] Rowe | Finis, Actus Primus F1.

277. **blazon**: description of armorial bearings.

277–278. **Not too . . . the man**: I must curb my passion! If only the master, who loves me, were his messenger, whom I love.

284. **peevish**. Olivia is concealing her own feelings towards Cesario.

285. **county's**: count. Cf. *Romeo and Juliet*, III, v, 219.

292–293. She fears that her eyes have formed so flattering an idea of Cesario that she will not be able to resist the impression.

294. **owe**: own. We are not our own masters.

ACT II

SCENE I. *The sea-coast*

Enter ANTONIO *and* SEBASTIAN

ANTONIO. Will you stay no longer? nor will you not that I go with you?

SEBASTIAN. By your patience, no. My stars shine darkly over me: the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you your leave that I may bear my evils alone: it were a bad recompense for your love, to lay any of them on you.

ANTONIO. Let me yet know of you whither you are bound.

SEBASTIAN. No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then,

The sea-coast Capell | Ff omit.

ACT II. SCENE I. This scene is out of place, the action being later than that of the following scene. In acting versions it is usually arranged as the second scene of the third act.

9–10. **my determinate . . . extravagancy**: what seems my journey to a fixed destination is only an aimless wandering. With 'extravagancy' cf. *Hamlet*, I, i, 154.

13. **express myself**: declare, unfold myself. Sebastian holds himself the more bound to give the information, inasmuch as Antonio's *delicacy keeps him from* asking, or from being inquisitive.

Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline whom I know you have heard of. He left behind him myself and a sister, both born in an hour. If the heavens had been pleas'd, would we had so ended! but you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drown'd.

ANTONIO. Alas the day!

SEBASTIAN. A lady, sir, though it was said she much resembl'd me, was yet of many accounted beautiful; but, though I could not, with such estimable wonder, over-far believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drown'd already, sir, with salt water, though I seem to drown her remembrance again with more.

ANTONIO. Pardon me, sir, your bad entertainment.

SEBASTIAN. O good Antonio, forgive me your trouble!

ANTONIO. If you will not murder me for my love, let me be your servant.

SEBASTIAN. If you will not undo what you have done, that is, kill him whom you have recover'd, desire it not. Fare ye well at once; my bosom is full of kindness, and I am yet so near the manners of my mother that upon the least occasion

14. **Roderigo** Collier | Rodorigo Ff. 18. **hour** | houre F_1F_2 | houres F_3.

18. **some hour.** For 'some' with nouns of time, see Abbott, § 21.

24. **such estimable wonder**: admiration that estimates so highly.

31. **If you . . . my love.** This has been interpreted as an allusion to an old superstition that the man you save from drowning will do you an injury (cf. Scott, *The Pirate*, Chapter VII, note), but it is clearly Antonio's impassioned expression of regard.

36–37. Cf. *Hamlet*, IV, vii, 190; *Henry V*, IV, vi, 31–32.

more mine eyes will tell tales of me. I am bound to the Count Orsino's court; farewell. [*Exit*]

ANTONIO. The gentleness of all the gods go with thee!
I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But, come what may, I do adore thee so
That danger shall seem sport, and I will go. [*Exit*]

SCENE II. *A street*

Enter VIOLA, MALVOLIO *following*

MALVOLIO. Were not you ev'n now with the Countess Olivia?

VIOLA. Even now, sir; on a moderate pace I have since arriv'd but hither.

MALVOLIO. She returns this ring to you, sir; you might have sav'd me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him; and one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

VIOLA. She took the ring of me; I 'll none of it.

A street Capell | Ff omit.— *Enter* . . . *following* | Enter V. and M. at seuerall doores Ff. **7. into** F_1F_2 | **in** F_3F_4.

6. to have taken: by taking. Infinitive used gerundively.

10–11. Receive it so: take it on those terms.

12. Malone read 'no ring of me'; but "Viola dissembles because she instinctively guesses Olivia's secret (cf. lines 16–40), and wishes *to* conceal it from Malvolio. If she said 'no ring,' his suspicions *might be roused.*" — Verity.

MALVOLIO. Come, sir, you peevishly threw it to her; and her will is it should be so return'd. If it be worth stooping for, there it lies in your eye; if not, be it his that finds it.

[*Exit*]

VIOLA. I left no ring with her; what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much
That, methought, her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
None of my lord's ring! why, he sent her none.
I am the man. If it be so, as 't is,
Poor lady, she were better love a dream.
Disguise, I see thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waxen hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.

19. **That** F1 Camb Delius | That sure $F_2F_3F_4$ Globe.
30. **our** $F_2F_3F_4$ | O F1.
31. **made of,** Rann | made, if Ff.

19. Her eyes were so charmed that she lost the right use of her tongue. With regard to the supposed metrical defect of this line, Furness says "a good actress could so speak the line that the ear could detect no fault in the metre."

27. **pregnant**: quick-witted, ready, clever. Cf. III, i, 86. — **enemy**. Often interpreted as Satan (cf. III, iv, 109), "the enemy of mankind," but it may mean any designing foe.

28. **proper-false**: handsome deceivers. Mason inserted the hyphen. 'Proper,' in the sense of 'well-formed,' 'handsome,' occurs often in Shakespeare. Cf. *The Merchant of Venice*, I, ii, 77, etc.

How will this fadge? my master loves her dearly;
And I, poor monster, fond as much on him,
And she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman — now, alas the day! —
What thriftless sighs shall poor Olivia breathe!
O time, thou must untangle this, not I;
It is too hard a knot for me to untie! *Exit*]

SCENE III. OLIVIA'S *house*

Enter SIR TOBY *and* SIR ANDREW

SIR TOBY. Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and 'diluculo surgere,' thou know'st, —

SIR ANDREW. Nay, by my troth, I know not; but I know, to be up late is to be up late.

SIR TOBY. A false conclusion; I hate it as an unfill'd can. To be up after midnight, and to go to bed then, is early; so

35. **man** F_1F_2 | a man F_3F_4.
40. **to untie** | t'vnty F_1.
OLIVIA'S *house* Rowe.
2. **diluculo** | Deliculo F_1.

32. **fadge.** Either (1) 'suit the circumstances,' or (2) 'turn out.' The first seems the older meaning of this word of uncertain etymology, which came into use late in the sixteenth century.

33. **monster.** Viola, disguised as Cesario, is both woman and man. — **fond.** Murray interprets this as a verb meaning 'dote.'

2. The adage, *dilúculo surgere saluberrimum est*, 'To get up at dawn is most healthy,' would be very familiar to many in an Elizabethan audience, as it is one of the drill expressions in Lilly's *Latin Grammar, a famous* text-book of the sixteenth century.

that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements? 9

SIR ANDREW. Faith, so they say; but I think it rather consists of eating and drinking.

SIR TOBY. Thou 'rt a scholar; let us therefore eat and drink. Marian, I say! a stoup of wine!

Enter CLOWN

SIR ANDREW. Here comes the fool, i' faith. 14

CLOWN. How now, my hearts! did you never see the picture of 'We Three'?

SIR TOBY. Welcome, ass. Now let 's have a catch.

SIR ANDREW. By my troth, the fool has an excellent breast. I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus; 'twas very good, i' faith. I sent thee sixpence for thy leman; hadst it? 24

9. **life** | liues Ff. 13. **Marian** Ff | Maria Pope.

9. The 'four elements' referred to are earth, water, air, and fire, a right proportion of which was supposed by mediæval philosophers (see note, II, iv, 25) to be the principle of all excellence in nature. Cf. *Henry V*, III, vii, 22; *Antony and Cleopatra*, V, ii, 292–293.

16. **picture of 'We Three.'** A popular tavern sign representing two fools or asses, with the inscription 'We three are fools' (or 'asses'), the reader or spectator being, of course, the third.

17. **catch**: part-song. "The 'catch' was for each succeeding singer to take up or catch his part in time." — Grove.

19. **breast**: voice. "Sweet-breasted as the nightingale."—Fletcher, *Love's Cure*. Cf. *Roister Doister*, I, ii, 32; III, iii, 108.

22–23. **Pigrogromitus . . . Queubus.** See note, I, v, 32.

24. **leman**: sweetheart. The Folios print it as 'Lemon.'

CLOWN. I did impeticos thy gratillity; for Malvolio's nose is no whipstock; my lady has a white hand, and the Myrmidons are no bottle-ale houses.

SIR ANDREW. Excellent! why, this is the best fooling, when all is done. Now, a song.

SIR TOBY. Come on; there is sixpence for you: let's have a song.

SIR ANDREW. There's a testril of me too. If one knight give a —

CLOWN. Would you have a love-song, or a song of good life?

SIR TOBY. A love-song, a love-song.

SIR ANDREW. Ay, ay; I care not for good life.

CLOWN. [*Sings*]

O mistress mine, where are you roaming?
O, stay and hear; your true-love's coming,
That can sing both high and low:

25. While 'impeticos thy gratillity' might be translated into 'impetticoat (impocket) thy gratuity,' there is little doubt that Sir Andrew in his next speech gets the real truth of the matter.

32. **testril**: sixpence. A variant form of 'tester' (*2 Henry IV*, III, ii, 296). From Fr. *teston* (*teste*, *tête*).

38. Many editors hold that this exquisite song is probably not by Shakespeare. This because, (1) it is found in Morley's *Consort Lessons*, printed in 1599, and (2) it was a common practice of Elizabethan playwrights to introduce old songs into new plays (see notes, lines 74–77, 97–107). Furness, in defence of the Shakespearian authorship, says:

> Its phraseology, its histrionic quality (it is a drama in miniature), its sententiousness ('Journeys end in lovers meeting,' 'Youth's a stuff will not endure,' — the very word 'stuff' is SHAKESPEARIAN), its interrogation 'What is love?' (like 'Tell me where is fancy bred?'), its defining love by *what it is* not rather than by what it is, — all these proclaim its author to be *either* SHAKESPEARE — *aut Diabolus*.

Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

SIR ANDREW. Excellent good, i' faith.
SIR TOBY. Good, good.
CLOWN. [*Sings*]

What is love? 'T is not hereafter;
Present mirth hath present laughter;
What 's to come is still unsure.
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth 's a stuff will not endure.

SIR ANDREW. A mellifluous voice, as I am true knight.
SIR TOBY. A contagious breath.
SIR ANDREW. Very sweet and contagious, i' faith.
SIR TOBY. To hear by the nose, it is dulcet in contagion. But shall we make the welkin dance indeed? shall we rouse the night-owl in a catch that will draw three souls out of one weaver? shall we do that?

50. sweet and twenty. This is undoubtedly a term of endearment, but some editors interpret it as 'sweet kisses and twenty of them.' Theobald put a comma after 'sweet,' making 'sweet' a vocative and 'twenty' the number of the kisses.

56. make . . . dance: "drink till the sky seems to turn round."—Johnson. Steevens compares *Antony and Cleopatra*, II, vii, 124.

57–58. Cf. *Much Ado About Nothing*, II, iii, 61–62. Warburton read in the 'three souls' a reference to the peripatetic philosophy, but Sir Toby simply means that the catch should be so harmonious that it would hale the soul out thrice over. But why 'weaver'? In *1 Henry IV*, II, iv, 146, is a reference to psalm-singing weavers, not improbably the Puritan refugee weavers from the Netherlands, and to connect one of these with a tavern catch may be Sir Toby's jest. This would be in keeping with his references to Malvolio.

SIR ANDREW. And you love me, let 's do 't; I am dog at a catch.

CLOWN. By 'r lady, sir, and some dogs will catch well.

SIR ANDREW. Most certain. Let our catch be, 'Thou knave.'

CLOWN. 'Hold thy peace, thou knave,' knight? I shall be constrain'd in 't to call thee knave, knight.

SIR ANDREW. 'T is not the first time I have constrain'd one to call me knave. Begin, fool; it begins, 'Hold thy peace.'

CLOWN. I shall never begin, if I hold my peace.

SIR ANDREW. Good, i' faith. Come, begin. [*Catch sung*]

Enter MARIA

MARIA. What a caterwauling do you keep here! If my lady have not call'd up her steward Malvolio, and bid him turn you out of doors, never trust me.

SIR TOBY. My lady 's a Cataian, we are politicians, Malvolio 's a Peg-a-Ramsey, and 'Three merry men be we.' Am

59. And Ff | An Pope. 71. Scene IV Pope.

59. **dog at**: good at. The full expression is 'old dog at,' i.e. 'experienced in,' 'adept at.'

62–63. 'Thou knave' seems to have been a catch so arranged that each of the singers calls the other 'knave' in turn.

74–77. **Cataian**: sharper, rogue. Probably 'a native of Cataia (Cathay, China).' Cf. the expression 'heathen Chinee.' — **Peg-a-Ramsey**. A name taken at random from an old song-snatch. — **Tilly-vally; lady!** We should interpret, perhaps, as 'pooh-pooh; lady indeed!' With Sir Toby, as wine goes in music comes out, and fresh songs keep bubbling up in his memory as he waxes mellower. A similar thing occurs in *2 Henry IV*, where Master Silence grows merry and musical amidst his cups in "the sweet of the night." *Of the songs* referred to by Sir Toby, 'Three merry men

not I consanguineous? am I not of her blood? Tilly-vally; lady! [*Sings*] 'There dwelt a man in Babylon, lady, lady!'

CLOWN. Beshrew me, the knight 's in admirable fooling.

SIR ANDREW. Ay, he does well enough if he be dispos'd, and so do I too; he does it with a better grace, but I do it more natural.

SIR TOBY. [*Sings*] 'O, the twelfth day of December,'—

MARIA. For the love o' God, peace!

Enter MALVOLIO

MALVOLIO. My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time, in you?

SIR TOBY. We did keep time, sir, in our catches. Sneck up!

MALVOLIO. Sir Toby, I must be round with you. My lady bade me tell you that, though she harbours you as her kinsman, she 's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to

77, 82. [*Sings*] Ff omit.
82. **twelfth** | twelfe F_1F_2.
90. **Sneck** F_3F_4 | Snecke F_1F_2 | Strike Rowe | Snick Collier.

be we' occurs in Peele's *The Old Wives Tale*, and 'There dwelt a man in Babylon' is from *The Godly and Constante Wyfe Susanna*. 'O, the twelfth day of December' (line 82) has not been identified.

87. coziers': cobblers'. "A cosier or cobbler, *remendón*."—Minsheu.

90. Sneck up: shut up and be hanged to you. 'Sneck,' meaning 'latch,' is still a dialect word. 'Snick up' is used contemptuously with regard to the gallows in Elizabethan literature. Some interpret the expression here as a hiccough.

91. round: direct, outspoken. Cf. *Henry V*, IV, i, 216.

the house; if not, and it would please you to take leave of her, she is very willing to bid you farewell.

SIR TOBY. 'Farewell, dear heart, since I must needs be gone.'

MARIA. Nay, good Sir Toby.

CLOWN. 'His eyes do show his days are almost done.'

MALVOLIO. Is 't even so?

SIR TOBY. 'But I will never die.'

CLOWN. Sir Toby, there you lie.

MALVOLIO. This is much credit to you.

SIR TOBY. 'Shall I bid him go?'

CLOWN. 'What and if you do?'

SIR TOBY. 'Shall I bid him go, and spare not?'

CLOWN. 'O, no, no, no, no, you dare not.'

SIR TOBY. Out o' tune sir? ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

CLOWN. Yes, by Saint Anne, and ginger shall be hot i' th' mouth too.

SIR TOBY. Thou 'rt i' th' right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

95. **and** Ff | an Rowe. 105. **and** Ff | an Theobald.

97–107. This musical dialogue between Sir Toby and the Clown is adapted from a song entitled 'Corydon's Farewell to Phyllis,' which appeared in Robert Jones's *Booke of Ayres*, 1601.

110. The expression 'cakes and ale' seems to have been proverbial for 'revelling.' Cf. *Henry VIII*, V, iv, 11. The Puritans strongly objected to the excessive eating and drinking on saints' days and holy days.

113–114. **rub . . . crumbs**: mind your own business. Stewards anciently wore a chain of silver or gold as a mark of superiority, as did other principal servants. Wolsey's chief cook is described by

MALVOLIO. Mistress Mary, if you priz'd my lady's favour at any thing more than contempt, you would not give means for this uncivil rule. She shall know of it, by this hand.

[*Exit*]

MARIA. Go shake your ears. 118

SIR ANDREW. 'T were as good a deed as to drink when a man 's a-hungry, to challenge him the field, and then to break promise with him and make a fool of him.

SIR TOBY. Do 't, knight: I 'll write thee a challenge; or I 'll deliver thy indignation to him by word of mouth. 123

MARIA. Sweet Sir Toby, be patient for to-night; since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him; if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed: I know I can do it. 129

SIR TOBY. Possess us, possess us; tell us something of him.

MARIA. Marry, sir, sometimes he is a kind of puritan.

SIR ANDREW. O, if I thought that, I 'd beat him like a dog!

127. **a nayword** Rowe | an ayword Ff.

Cavendish as wearing "velvet or satin with a chain of gold." One of the methods used to clean gilt plate was rubbing it with crumbs. So in Webster, *Duchess of Malfi*, III, ii, 229–230: "Yes, and the chippings of the buttrey fly after him, to scoure his gold chaine."

118. "Like to the empty ass, to shake his ears, And graze in commons."—*Julius Cæsar*, IV, i, 26.

127. **nayword**: byword, proverb. This is plainly the meaning here, but in *The Merry Wives of Windsor*, II, ii, 131, it means 'password,' 'watchword.' See Murray for interesting quotations.

130–131. In previous editions of Hudson's Shakespeare this speech was given to Sir Andrew. — **possess us**: inform us.

SIR TOBY. What, for being a puritan? thy exquisite reason, dear knight?

SIR ANDREW. I have no exquisite reason for 't, but I have reason good enough.

MARIA. The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affection'd ass, that cons state without book, and utters it by great swarths; the best persuaded of himself, so cramm'd, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

SIR TOBY. What wilt thou do?

MARIA. I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can write very like my lady, your niece; on a forgotten matter we can hardly make distinction of our hands.

SIR TOBY. Excellent! I smell a device.

SIR ANDREW. I have 't in my nose too.

SIR TOBY. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she 's in love with him.

140. **swarths** Ff | swaths Collier. ground $F_2F_3F_4$ Delius.
142. **grounds** F_1 Globe Camb | 149. **complexion** F_2 | complection F_1.

139–140. **time-pleaser**: time server. — **affection'd**: affected. — **cons state . . . great swarths**. Learns pompous courtly phrases by heart and then delivers himself of them wholesale. This interpretation is borne out by II, v, 49 (see note), and 137, 147. 'Con' and 'without book' are phrases from the theatre. 'Swarth' is a corrupted form *of 'swath' and* indicates the Elizabethan pronunciation.

MARIA. My purpose is, indeed, a horse of that colour.

SIR ANDREW. And your horse now would make him an ass.

MARIA. Ass, I doubt not.

SIR ANDREW. O, 't will be admirable!

MARIA. Sport royal, I warrant you; I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewell. [*Exit*]

SIR TOBY. Good night, Penthesilea.

SIR ANDREW. Before me, she 's a good wench.

SIR TOBY. She 's a beagle, true-bred, and one that adores me. What o' that?

SIR ANDREW. I was ador'd once too.

SIR TOBY. Let 's to bed, knight. Thou hadst need send for more money.

SIR ANDREW. If I cannot recover your niece, I am a foul way out.

SIR TOBY. Send for money, knight; if thou hast her not i' th' end, call me cut.

SIR ANDREW. If I do not, never trust me, take it how you will.

159. SIR ANDREW | Sir To. Harness (Tyrwhitt conj.).

168. Penthesilea was queen of the Amazons. This is another good-natured joke at Maria's small size. See note, I, v, 193–194.

170. A 'beagle' is a small hound and a keen hunter.

173. **hadst need send.** See Abbott, § 349.

178. **cut.** A term of abuse, probably derived from the word as applied to a common work horse. Cf. Falstaff's words, *1 Henry IV*, II, iv, 214–215: "if I tell thee a lie, spit in my face, call me horse."

SIR TOBY. Come, come, I 'll go burn some sack; 't is too late to go to bed now. Come, knight; come, knight. [*Exeunt*]

SCENE IV. *The* DUKE'S *palace*

Enter DUKE, VIOLA, CURIO, *and others*

DUKE. Give me some music. Now, good morrow, friends.
Now, good Cesario, but that piece of song,
That old and antique song we heard last night;
Methought it did relieve my passion much,
More than light airs and recollected terms
Of these most brisk and giddy-paced times.
Come, but one verse.

CURIO. He is not here, so please your lordship, that should sing it.

DUKE. Who was it?

CURIO. Feste, the jester, my lord; a fool that the lady Olivia's father took much delight in. He is about the house.

DUKE. Go seek him out, and play the tune the while.
[*Exit* CURIO. *Music plays*]
Come hither, boy. If ever thou shalt love,
In the sweet pangs of it remember me;

SCENE IV | Scene V Pope.— *The* DUKE'S *palace* | The Palace Rowe | Ff omit.

3. **antique** Pope | Anticke F_1F_2 | Antick F_3F_4.

13. [*Exit* CURIO] Pope | Ff omit.

181. **burn**: heat, mull. — **sack**. This seems to have been a general name for the white wines imported from southern Spain and the Canaries, as distinguished from Rhenish and the red wines.

3. **antique**: quaint. Accented on the first syllable.

5. **recollected terms**: phrases carefully thought out and elaborated.

11. **Feste**. For pronunciation and probable derivation, see note, *Dramatis Personæ*.

For such as I am all true lovers are,
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is belov'd. How dost thou like this tune?
VIOLA. It gives a very echo to the seat
Where love is thron'd.
DUKE. Thou dost speak masterly:
My life upon 't, young though thou art, thine eye
Hath stay'd upon some favour that it loves;
Hath it not, boy?
VIOLA. A little, by your favour.
DUKE. What kind of woman is 't?
VIOLA. Of your complexion.
DUKE. She is not worth thee, then. What years, i' faith?
VIOLA. About your years, my lord.
DUKE. Too old, by heaven! let still the woman take
An elder than herself; so wears she to him,
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.

33. **worn** F_4 | worne $F_1F_2F_3$ | won Hanmer.

23. **favour**: countenance. Viola in reply plays on the word.

25. **complexion.** While Shakespeare sometimes uses 'complexion' in the modern sense of 'natural colour, texture, and appearance of the skin' (cf. *The Merchant of Venice*, II, i, 1), he more often has it with the old connotation of 'general appearance, as showing the temperament or bodily constitution.' The original meaning is connected with the mediæval physiology, and, like 'temperament,' had reference to the combination (Lat. *com, plectere*) of the four 'humors' of the body in certain proportion.

VIOLA. I think it well, my lord.

DUKE. Then let thy love be younger than thyself,
Or thy affection cannot hold the bent;
For women are as roses, whose fair flower,
Being once display'd, doth fall that very hour.

VIOLA. And so they are: alas, that they are so;
To die, even when they to perfection grow!

Re-enter CURIO *and* CLOWN

DUKE. O, fellow, come, the song we had last night.
Mark it, Cesario, it is old and plain;
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones,
Do use to chant it: it is silly sooth,
And dallies with the innocence of love,
Like the old age.

CLOWN. Are you ready, sir?

DUKE. Ay; prithee, sing. [*Music*]

49. **Ay; prithee** | Ay; pr'ythee Capell | I prethee Ff.

36. The metaphor is from a strung bow. Cf. *Romeo and Juliet*, II, i, 143: "If that thy bent of love be honourable."

43. **spinsters**: women spinners. The original sense of the word. Cf. *Othello*, I, i, 24; *Henry VIII*, I, ii, 33.

44. **free**. As used here the word undoubtedly means both 'guileless' and 'free from care'; they "fleet the time carelessly." — *As You Like It*, I, i, 124. Halliwell interprets as 'unmarried.'

45. **silly sooth**: "simple truth miscalled simplicity." — *Sonnets*, LXVI, 11. Both 'silly' and 'sooth' (as in 'soothsayer') are words that have degenerated in meaning. 'Silly' (Anglo-Saxon *sælig*, Middle Eng. *sely*, cf. German *selig*) once meant 'blessed' or 'good.'

47. **Like the old age**: "as they did in the golden world." — *As You Like It*, I, i, 125. Cf. *Sonnets*, CXXVII, 1: "In the old age black *was not counted* fair."

SONG

CLOWN. Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

DUKE. There 's for thy pains.

CLOWN. No pains, sir; I take pleasure in singing, sir.

DUKE. I 'll pay thy pleasure, then.

CLOWN. Truly, sir, and pleasure will be paid one time or another.

52. Fly . . . fly Rowe | Fye . . . fie F_1F_2 | Fie . . . fie F_3F_4. 64. Sad Ff | Pope omits. — true lover Ff | true-love Capell.

51. cypress. Either (1) 'a coffin of cypress wood,' or (2) 'a bier strewn with branches of cypress.' The former seems the natural interpretation. The fifth line of the song makes it unlikely that the reference is to 'a shroud of cypress,' or crape.

56–57. Death is a part in the drama of life, which all have to undergo or to act; and of all the actors who have shared in this common lot, no one has been so true a lover as I.

DUKE. Give me now leave to leave thee.

CLOWN. Now the melancholy god protect thee; and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal. I would have men of such constancy put to sea, that their business might be every thing and their intent every where; for that 's it that always makes a good voyage of nothing. Farewell. [*Exit*]

DUKE. Let all the rest give place.

[CURIO *and* Attendants *retire*]

Once more, Cesario,
Get thee to yond same sovereign cruelty.
Tell her my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune;
But 't is that miracle and queen of gems
That nature pranks her in attracts my soul.

VIOLA. But if she cannot love you, sir?

DUKE. I cannot be so answer'd.

VIOLA. Sooth, but you must.
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not, then, be answer'd?

72. CLOWN | Duk. F2. *retire*] Camb | Ff omit.
78. Scene VI Pope. — [CURIO . . . 87. I Hanmer | It Ff.

71. Probably the Duke's polite way of requesting the Clown to withdraw. Cf. *1 Henry IV*, I, iii, 20.

72. **the melancholy god**: Saturn. Hence 'saturnine.'

73. **changeable taffeta**: shot silk. Its colors vary with the light, *and so resemble* those of the 'opal,' line 74.

DUKE. There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big to hold so much; they lack retention.
Alas, their love may be call'd appetite —
No motion of the liver, but the palate —
That suffer surfeit, cloyment, and revolt;
But mine is all as hungry as the sea,
And can digest as much. Make no compare
Between that love a woman can bear me
And that I owe Olivia.

VIOLA. Ay, but I know —

DUKE. What dost thou know?

VIOLA. Too well what love women to men may owe;
In faith, they are as true of heart as we.
My father had a daughter lov'd a man,
As it might be, perhaps, were I a woman,
I should your lordship.

DUKE. And what 's her history?

VIOLA. A blank, my lord. She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek; she pin'd in thought,

98. **suffer** Ff | suffers Rowe.

95. **to**: as to. — **retention**: capacity to hold so much love in their hearts. Cf. *Sonnets*, CXXII, 9.

97. **motion**: emotion. — **liver**. See note, I, i, 37.

98. **That**. The antecedent is contained in 'their,' line 96.

111–112. There is no better interpretation than these lines from the famous soliloquy, *Hamlet*, III, i, 84–85:

> And thus the native hue of resolution
> Is sicklied o'er with the pale cast of thought.

The 'damask cheek' is the 'native hue'; 'sicklied o'er with the

And with a green and yellow melancholy,
She sat, like patience on a monument,
Smiling at grief. Was not this love indeed?
We men may say more, swear more; but indeed
Our shows are more than will; for still we prove
Much in our vows, but little in our love.

DUKE. But died thy sister of her love, my boy?

VIOLA. I am all the daughters of my father's house,
And all the brothers too; and yet I know not.
Sir, shall I to this lady?

DUKE. Ay, that 's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no denay. [*Exeunt*]

SCENE V. OLIVIA'S *garden*

Enter SIR TOBY, SIR ANDREW, *and* FABIAN

SIR TOBY. Come thy ways, Signior Fabian.

FABIAN. Nay, I 'll come: if I lose a scruple of this sport, let me be boil'd to death with melancholy.

SIR TOBY. Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

SCENE V | Scene VII Pope. — OLIVIA'S *garden* Pope | Ff omit.

pale cast of thought' is the 'green and yellow melancholy.' With 'thought' in the sense of 'brooding grief,' cf. also *Julius Cæsar*, II, i, 187; "take thought and die."

113–114. 'Smiling' qualifies 'She,' not 'patience.' For a similar comparison and personification, cf. *Pericles*, V, i, 139.

123. **denay**: denial. Used here for the rhyme.

5. **sheep-biter**: worthless cur. A term of utter contempt. — **come by**: *receive. Cf. The Merchant of Venice*, I, i, 3; ii, 9.

FABIAN. I would exult, man; you know he brought me out o' favour with my lady about a bear-baiting here.

SIR TOBY. To anger him, we 'll have the bear again; and we will fool him black and blue: shall we not, Sir Andrew?

SIR ANDREW. And we do not, it is pity of our lives.

Enter MARIA

SIR TOBY. Here comes the little villain.
How now, my metal of India!

MARIA. Get ye all three into the box-tree; Malvolio 's coming down this walk. He has been yonder i' the sun practising behaviour to his own shadow this half hour. Observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! Lie thou there [*throws down a letter*], for here comes the trout that must be caught with tickling. [*Exit*]

Enter MALVOLIO

MALVOLIO. 'T is but fortune; all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that, should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her. What should I think on 't?

10. **And** Ff | An Pope Globe.
12. **metal** Malone | Mettle F_1 | Nettle $F_2F_3F_4$.
18. [*throws . . . letter*] Theobald | Ff omit.
20. Scene VIII Pope.

7. Bear-baiting was particularly obnoxious to the Puritans.

12. **metal of India**: heart of gold, precious girl. Shakespeare refers more than once to India as synonymous with gold. Cf. *1 Henry IV*, III, i, 169; *Henry VIII*, I, i, 21.

17. **Close**: hide. In *Julius Cæsar*, I, iii, 131, is "stand close."

22–23. **fancy**: fall in love. — **complexion**. See note, II, iv, 25.

SIR TOBY. Here 's an overweening rogue!

FABIAN. O, peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanc'd plumes!

SIR ANDREW. 'Slight, I could so beat the rogue!

SIR TOBY. Peace, I say.

MALVOLIO. To be Count Malvolio!

SIR TOBY. Ah, rogue!

SIR ANDREW. Pistol him, pistol him.

SIR TOBY. Peace, peace!

MALVOLIO. There is example for 't; the lady of the Strachy married the yeoman of the wardrobe.

SIR ANDREW. Fie on him, Jezebel!

FABIAN. O, peace! now he 's deeply in; look how imagination blows him.

MALVOLIO. Having been three months married to her, sitting in my state, —

SIR TOBY. O, for a stone-bow, to hit him in the eye!

MALVOLIO. Calling my officers about me, in my branch'd velvet gown; having come from a day-bed, where I have left Olivia sleeping, —

SIR TOBY. Fire and brimstone!

FABIAN. O, peace, peace!

28. **jets**: struts proudly. — **advanc'd plumes**: uplifted feathers.

29. **'Slight**. One of the many Elizabethan petty oaths. It is a contraction of 'by God's light.' Cf. ''Od's lifelings,' V, i, 176.

35–36. Probably an allusion to an unidentified story, in real life or in fiction, of a lady of high rank who had married a servant. Furness fills four pages with the theories and suggestions of editors on the subject.

39. **blows**: puffs up. Cf. Wycliffe version of *1 Corinthians*, viii, 1: "Kunnynge blowith, charite edifieth."

42. stone-bow: a crossbow for throwing stones or bullets.

MALVOLIO. And then to have the humour of state; and, after a demure travel of regard, telling them I know my place, as I would they should do theirs, to ask for my kinsman Toby, —

SIR TOBY. Bolts and shackles!

FABIAN. O, peace, peace, peace! now, now.

MALVOLIO. Seven of my people, with an obedient start, make out for him: I frown the while; and perchance wind up my watch, or play with my — some rich jewel. Toby approaches; curtsies there to me, —

SIR TOBY. Shall this fellow live?

FABIAN. Though our silence be drawn from us with cars, yet peace.

MALVOLIO. I extend my hand to him thus, quenching my familiar smile with an austere regard of control, —

SIR TOBY. And does not Toby take you a blow o' the lips, then?

MALVOLIO. Saying, 'Cousin Toby, my fortunes having cast me on your niece, give me this prerogative of speech,' —

56. **my — some** Collier | my some F_1F_2 | some F_3F_4. 59. **with cars** F_1 | with cares $F_2F_3F_4$ | by th' ears Hanmer.

49. **a demure travel of regard**: letting my glances move slowly from one to another. This and Malvolio's other pompous expressions should help to explain Maria's words, II, iii, 139–140.

56. **my — some.** Collier's happy punctuation of the First Folio reading yields this excellent interpretation by Dr. Brinsley Nicholson:

> There is here a true touch of nature and a most humorous one. While Sir Toby is being fetched to the presence, the Lord Malvolio would frowningly wind up his watch or play with — and here from force of habit he fingers [his badge of office], and is about to add 'play with my chain,' but suddenly remembering that he would be no longer a steward, or other gold-chained attendant, he stops short, and then confusedly alters his phrase to — 'some rich jewel.'

SIR TOBY. What, what?

MALVOLIO. 'You must amend your drunkenness.' —

SIR TOBY. Out, scab! 69

FABIAN. Nay, patience, or we break the sinews of our plot.

MALVOLIO. 'Besides, you waste the treasure of your time with a foolish knight,' —

SIR ANDREW. That 's me, I warrant you.

MALVOLIO. 'One Sir Andrew.' 74

SIR ANDREW. I knew 't was I; for many do call me fool.

MALVOLIO. What employment have we here?

[*Taking up the letter*]

FABIAN. Now is the woodcock near the gin.

SIR TOBY. O, peace! and the spirit of humours intimate reading aloud to him! 79

MALVOLIO. By my life, this is my lady's hand: these be her very C's, her U's, and her T's; and thus makes she her great P's. It is, in contempt of question, her hand.

SIR ANDREW. Her C's, her U's, and her T's; why that?

MALVOLIO. [*Reads*]

To the unknown beloved, this, and my good wishes:

— her very phrases! By your leave, wax. Soft! and the impressure her Lucrece, with which she uses to seal; 't is my lady. To whom should this be?

FABIAN. This wins him, liver and all.

76. **employment** | implement Hanmer. — [*Taking . . . letter*] Ff omit. 84, 89, 96. [*Reads*] Capell | Ff omit.

76. **What employment have we here**: what is going on here?

77. The woodcock, like the gull, was proverbial for stupidity.

78–79. May the self-love-sick humor that possesses him prompt him to read the letter aloud!

81–82. Ritson suggested that the C and the P belong to the old *form of address*, 'with Care Present.'

MALVOLIO. [*Reads*] Jove knows I love;
But who?
Lips, do not move;
No man must know.

'No man must know.' What follows? the numbers alter'd!
'No man must know.' If this should be thee, Malvolio!

SIR TOBY. Marry, hang thee, brock!

MALVOLIO. [*Reads*] I may command where I adore;
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life.

FABIAN. A fustian riddle!

SIR TOBY. Excellent wench, say I.

MALVOLIO. 'M, O, A, I, doth sway my life.' Nay, but first, let me see, let me see, let me see.

FABIAN. What dish o' poison has she dress'd him!

SIR TOBY. And with what wing the staniel checks at it!

MALVOLIO. 'I may command where I adore.' Why, she may command me; I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this: and the end, — what should that alphabetical position portend? if I could make that resemble something in me! — Softly! M, O, A, I, —

89-92. As prose in Ff.
97. **Lucrece knife** Rowe | Lucresse knife F_1F_2 | Lucress wife F_3F_4.
104. o' Dyce | a F_1F_2 | of F_3F_4.
105. **staniel** | stanyel Hanmer | stallion Ff | falcon Collier MS.

89. **Jove.** See note, III, iv, 71–72.
93. **the numbers alter'd**: the metre, the versification, is different.
95. **brock**: badger. A common term of contempt.
104. An exclamatory speech. 'What' meaning 'What a.'
105. **staniel checks**: hawk forsakes its proper prey.
108. **formal**: in a normal, well-regulated condition.

SIR TOBY. O, ay, make up that; he is now at a cold scent.

FABIAN. Sowter will cry upon 't, for all this, though it be as rank as a fox.

MALVOLIO. M, — Malvolio; M, — why, that begins my name. 116

FABIAN. Did not I say he would work it out? the cur is excellent at faults.

MALVOLIO. M, — but then there is no consonancy in the sequel; that suffers under probation: A should follow, but O does. 121

FABIAN. And O shall end, I hope.

SIR TOBY. Ay, or I 'll cudgel him, and make him cry O!

MALVOLIO. And then I comes behind. 124

FABIAN. Ay, and you had any eye behind you, you might see more detraction at your heels than fortunes before you.

MALVOLIO. M, O, A, I; this simulation is not as the former; and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose. 130

— [*Reads*] If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great,

125. **and** Ff | an Hanmer | and if Capell conj.
128. **bow to** F_1F_2 | bow F_3F_4.
131. [*Reads*] Capell | Ff omit.
132-133. **born** Rowe | become Ff. — **achieve** | atcheeues F_1.

113–114. 'Sowter' is used here as the name of a hound. Properly it means 'cobbler,' and, by implication, 'bungler.' Furness suggests 'Shouter.' "The stupid dog will be picking up the scent again, and giving tongue most clamorously . . ., and yet all the while the scent was as strong as that of a fox." — Morton Luce.

118. A 'fault' is a 'break in the line of scent.'

120. **suffers under probation**: fails when put to the proof.

127. **simulation**: disguise of meaning. Malvolio cannot so easily *find* himself pointed out here as in what has gone before.

some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity: she thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wish'd to see thee ever cross-garter'd. I say, remember. Go to, thou art made, if thou desir'st to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,

THE FORTUNATE-UNHAPPY.

Daylight and champain discovers not more; this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-garter'd; and in this she manifests herself to my love, and with a kind of injunction drives me to these habits of her liking. I thank my stars, I am happy. I will be strange, stout, in yellow stockings, and

145-146. FORTUNATE-UNHAPPY. **Daylight** Capell | fortunate vnhappy daylight Ff | fortunate and happy daylight Rowe. — **champain** Dyce Globe Camb|champian F_1F_2 Delius| champion F_3F_4 | champaign Collier. — **discovers not** Ff | discovers no Pope | discover no Hammer | discover not Dyce.

146. champain: open country. — **discovers**. See Abbott, § 333.

148–149. I will . . . very man: I will be punctiliously exacting and precise in all the dues and becomings of my rank.

150. jade: trick, deceive. Cf. *Henry VIII*, III, ii, 280.

155. strange: reserved, standing aloof. — **stout**: haughty, overbearing. Schmidt quotes *2 Henry VI*, I, i, 187.

cross-garter'd, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

[*Reads*] Thou canst not choose but know who I am. If thou entertain'st my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.

Jove, I thank thee. I will smile; I will do every thing that thou wilt have me. [*Exit*]

FABIAN. I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

SIR TOBY. I could marry this wench for this device.

SIR ANDREW. So could I too.

SIR TOBY. And ask no other dowry with her but such another jest.

SIR ANDREW. Nor I neither.

FABIAN. Here comes my noble gull-catcher.

Re-enter MARIA

SIR TOBY. Wilt thou set thy foot o' my neck?

SIR ANDREW. Or o' mine either?

SIR TOBY. Shall I play my freedom at tray-trip, and become thy bond-slave?

SIR ANDREW. I' faith, or I either?

SIR TOBY. Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.

156, 162. **Jove** | God Halliwell.
158. [*Reads*] Collier | Ff omit.
171. Scene IX Pope.
172. *Re-enter*...|Enter... Ff (after **jest**).

165. **Sophy**: Shah of Persia. In 1600 was printed an account of the adventures of the Elizabethan traveller, Sir Robert Shirley, and his brothers, Sir Anthony and Sir Thomas, at the Persian court.

174. **play**: stake. — **tray-trip**: a game played with dice.

MARIA. Nay, but say true; does it work upon him?

SIR TOBY. Like aqua-vitæ with a midwife.

MARIA. If you will then see the fruits of the sport, mark his first approach before my lady. He will come to her in yellow stockings, and 't is a colour she abhors; and cross-garter'd, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

SIR TOBY. To the gates of Tartar, thou most excellent devil of wit!

SIR ANDREW. I 'll make one too. [*Exeunt*]

180. **aqua-vitæ** $F_2F_3F_4$ | Aqua vite F_1.
188. **gates of Tartar** $F_1F_2F_3$ | gates Tartar F_4 | gates, Tartar Rowe.
190. [*Exeunt*] Exeunt. Finis Actus secnndus [secundus] F_1 | Exeunt. Finis Actus secundi $F_2F_3F_4$.

186. **addicted.** "This is now generally used in connexion with some bad habit, but this is a modern sense, for it is said with praise of the house of Stephanas (*1 Corinthians*, xvi, 15) that they had 'addicted themselves to the ministry of the saints.'" — Clar.

188. **Tartar**: Tartarus, the classical underworld of the dead. Cf. *Henry V*, II, ii, 121–125:

> If that same demon that hath gull'd thee thus
> Should with his lion gait walk the whole world,
> He might return to vasty Tartar back,
> And tell the legions, 'I can never win
> A soul so easy as that Englishman's.'

ACT III

SCENE I. OLIVIA'S *garden*

Enter VIOLA, *and* CLOWN *with a tabor*

VIOLA. Save thee, friend, and thy music! dost thou live by thy tabor?

CLOWN. No, sir, I live by the church.

VIOLA. Art thou a churchman? 4

CLOWN. No such matter, sir: I do live by the church; for I do live at my house, and my house doth stand by the church.

VIOLA. So thou mayst say, the king lies by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by the church. 9

CLOWN. You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit; how quickly the wrong side may be turn'd outward!

VIOLA. Nay, that's certain; they that dally nicely with words may quickly make them wanton. 14

OLIVIA'S *garden* Pope | Ff omit. — *Enter . . . tabor* | Enter Uiola and Clowne Ff.

2. **thy** F1 | the F2F3F4.

7. **king** | Kings F1. — **lies** | lives Steevens (Capell conj.).

2. **tabor**: a small drum. It seems the "allow'd fool" had a prescriptive right to this as his musical instrument.

4. **churchman**: ecclesiastic. Shakespeare often uses the word thus.

10. **You have said.** A form of assent, usually with a touch of irony.

11. ***cheveril***: kid. Cf. "wit of cheveril," *Romeo and Juliet*, II, iv, 87.

CLOWN. I would, therefore, my sister had had no name, sir.

VIOLA. Why, man?

CLOWN. Why, sir, her name 's a word; and to dally with that word might make my sister wanton. But, indeed, words are very rascals since bonds disgrac'd them.

VIOLA. Thy reason, man? 20

CLOWN. Troth, sir, I can yield you none without words; and words are grown so false, I am loth to prove reason with them.

VIOLA. I warrant thou art a merry fellow, and car'st for nothing. 25

CLOWN. Not so, sir; I do care for something; but in my conscience, sir, I do not care for you: if that be to care for nothing, sir, I would it would make you invisible.

VIOLA. Art not thou the Lady Olivia's fool? 29

CLOWN. No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married; and fools are as like husbands as pilchards are to herrings, the husband 's

19. This may refer to an order of the Privy Council, in June, 1600, laying very severe restrictions on players and playhouses. The order, besides allowing only two houses to be used for stage plays in the city and suburbs, interdicted those two from playing at all during Lent, or in any time of great sickness, and also limited them to twice a week at all other times. If rigidly enforced it would have amounted almost to a total suppression of playhouses. As the penalty was imprisonment, it might well be said that words were disgraced by bonds. Or the explanation may have reference to the old saying, "An honest man's word is as good as his bond." Nowadays, implies the Clown, a man's word is worth nothing unless it is strengthened by his bond.

32. Lord Teignmouth said that pilchards differ from herrings only in that they can be fried in their own fat, whereas herrings have not fat enough for the purpose.

the bigger. I am, indeed, not her fool, but her corrupter of words.

VIOLA. I saw thee late at the Count Orsino's.

CLOWN. Foolery, sir, does walk about the orb like the sun, it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress. I think I saw your wisdom there.

VIOLA. Nay, and thou pass upon me, I 'll no more with thee. Hold, there 's expenses for thee.

CLOWN. Now Jove, in his next commodity of hair, send thee a beard!

VIOLA. By my troth, I 'll tell thee, I am almost sick for one; [*Aside*] though I would not have it grow on my chin. Is thy lady within?

CLOWN. Would not a pair of these have bred, sir?

VIOLA. Yes, being kept together and put to use.

CLOWN. I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

VIOLA. I understand you, sir; 't is well begg'd.

CLOWN. The matter, I hope, is not great, sir, begging but a beggar. Cressida was a beggar. My lady is within, sir. I

40. **and** | an Pope. 45. [*Aside*] Globe Camb | Ff omit.

37. 'But' has the force of 'if not.' See Abbott, § 126.

40. **pass upon me**: make sallies of wit at my expense.

47. He looks roguishly at the coin Viola has given him.

49. Pandarus, Cressida's uncle, served her and Troilus as a go-between. Cf. *Troilus and Cressida*, I, i, 98: "I cannot come to Cressid but by Pandar."

53. **Cressida was a beggar.** In the later developments of the Troy legend, as in Henryson's *Testament of Cresseid*, the heroine is smitten with leprosy for her faithlessness to Troilus, and becomes a beggar. *Cf. Henry V, II, i, 80*: "the lazar kite of Cressid's kind."

will construe to them whence you come; who you are and what you would are out of my welkin, — I might say 'element,' but the word is over-worn. [*Exit*]

VIOLA. This fellow is wise enough to play the fool;
And to do that well craves a kind of wit:
He must observe their mood on whom he jests,
The quality of persons, and the time;
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art:
For folly that he wisely shows is fit;
But wise men, folly-fall'n, quite taint their wit.

Enter SIR TOBY *and* SIR ANDREW

SIR TOBY. Save you, gentleman!

VIOLA. And you, sir.

SIR ANDREW. Dieu vous garde, monsieur.

VIOLA. Et vous aussi; votre serviteur.

SIR ANDREW. I hope, sir, you are; and I am yours.

61. **And** Ff | Not Johnson conj. | Nor Harness.
63. **wise man's** | Wise-mans Ff.
65. **wise men, folly-fall'n** Capell | ! wisemens folly falne FL.
66. Scene II Pope.
68. **vous garde** vou guard Ff.
69. **vous aussi** ; vouz ousie FL.

55–56. 'Element' was used for both 'sphere' and 'sky'; 'welkin,' for 'sky' only. Feste humorously interchanges the words as if they were synonymous. In *Satiromastix* is further evidence of the overworking of the word 'element' in certain Elizabethan literary and artistic circles. Cf. the use of the expression 'atmosphere' in much modern criticism.

61. **And.** Johnson's change to 'not' is unnecessary. The trained fool, like the 'haggard' ('wild, untrained hawk'), is free to go after all game. For 'check,' see note, II, v, 105.

65. **taint their wit**: ruin their reputation for wisdom.

SIR TOBY. Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

VIOLA. I am bound to your niece, sir; I mean, she is the list of my voyage.

SIR TOBY. Taste your legs, sir; put them to motion.

VIOLA. My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs.

SIR TOBY. I mean, to go, sir, to enter.

VIOLA. I will answer you with gait and entrance. But we are prevented.

Enter OLIVIA *and* MARIA

Most excellent accomplish'd lady, the heavens rain odours on you!

SIR ANDREW. That youth's a rare courtier. 'Rain odours'; well.

VIOLA. My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear.

SIR ANDREW. 'Odours,' 'pregnant,' and 'vouchsafed': I 'll get 'em all three all ready.

OLIVIA. Let the garden door be shut, and leave me to my hearing. [*Exeunt* SIR TOBY, SIR ANDREW, *and* MARIA] Give me your hand, sir.

VIOLA. My duty, madam, and most humble service.

OLIVIA. What is your name?

81. *Enter* . . . MARIA | Enter . . . Gentlewoman Ff.
88. **all ready** Malone | already Ff.
90. [*Exeunt* . . . MARIA] Rowe | Ff omit.
91. Scene III Pope.

74. **list**: goal. Literally 'boundary.' Cf. 'lists' of a tournament.
75. **Taste**: make trial of, test. Cf. III, iv, 227.
80. **prevented**: anticipated. The original sense (Lat. *prae-venire*).
86. ***pregnant***: apprehensive, quick, intelligent. Cf. II, ii, 27.

VIOLA. Cesario is your servant's name, fair princess.
OLIVIA. My servant, sir! 'T was never merry world
Since lowly feigning was call'd compliment;
You 're servant to the Count Orsino, youth.
VIOLA. And he is yours, and his must needs be yours;
Your servant's servant is your servant, madam.
OLIVIA. For him, I think not on him; for his thoughts,
Would they were blanks, rather than fill'd with me!
VIOLA. Madam, I come to whet your gentle thoughts
On his behalf.
OLIVIA. O, by your leave, I pray you,
I bade you never speak again of him;
But, would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.
VIOLA. Dear lady, —
OLIVIA. Give me leave, beseech you. I did send,
After the last enchantment you did here,
A ring in chase of you; so did I abuse
Myself, my servant, and, I fear me, you.
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours; what might you think?

108. **beseech** F_1F_2 | I beseech F_3F_4. 109. **here** Warburton | heare F_1F_2.

107. According to the Pythagorean doctrine, 'sphere music' was that made by the revolution of the crystal spheres in which the stars were set. Cf. *The Merchant of Venice*, V, i, 60–63.

108. **beseech you.** 'I' is omitted as in 'prithee.'

110. **abuse**: deceive. Cf. *As You Like It*, III, v, 80.

112. **hard construction**: unfavorable interpretation of my conduct.

113. **To force**: by forcing. See Abbott, § 356.

Have you not set mine honour at the stake,
And baited it with all th' unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown. A cypress, not a bosom,
Hides my heart. So, let me hear you speak.

VIOLA. I pity you.

OLIVIA. That 's a degree to love.

VIOLA. No, not a grize; for 't is a vulgar proof,
That very oft we pity enemies.

OLIVIA. Why, then methinks 't is time to smile again.
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf! [*Clock strikes*]
The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you;
And yet, when wit and youth is come to harvest,
Your wife is like to reap a proper man.
There lies your way, due west.

118. **cypress** | Cipresse $F_1F_2F_3$. 119. **Hides** Ff Camb Delius | Hideth Globe (Delius conj.). — **my** F_1 | my poore $F_2F_3F_4$ Rowe. 121. **grize** F_1 Globe Camb | grice $F_2F_3F_4$ | grise Delius.

115. The metaphor is from bear baiting. Cf. *Macbeth*, V, vii, 1.

118. **cypress**: covering of transparent lawn. This material, a kind of crape, probably received its name from the island of Cyprus. See Murray. Cf. *The Winter's Tale*, IV, iv, 220–221; Milton, *Il Penseroso*, 35. — **bosom**. "Used in this passage in the sense of 'the bosom of the dress' . . . Olivia says, 'you can see my heart; a thin gauze, as it were, hides it, not a stomacher.'" — Gollancz.

121. **grize**: step. Etymologically the same as '-gree' in 'de-gree,' line 120. Cf. *Othello*, I, iii, 200. So in *Timon of Athens*, IV, iii, 16–17:

> Every grize of fortune
> Is smooth'd by that below.

— ***vulgar proof***: common experience. Cf. *Julius Cæsar*, II, i, 21.

VIOLA. Then westward-ho! Grace and good disposition
Attend your ladyship!
You 'll nothing, madam, to my lord by me?
OLIVIA. Stay:
I prithee, tell me what thou think'st of me.
VIOLA. That you do think you are not what you are.
OLIVIA. If I think so, I think the same of you.
VIOLA. Then think you right; I am not what I am.
OLIVIA. I would you were as I would have you be!
VIOLA. Would it be better, madam, than I am?
I wish it might, for now I am your fool.
OLIVIA. O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murd'rous guilt shows not itself more soon
Than love that would seem hid; love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth, and every thing,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter,
Love sought is good, but given unsought is better.

132-133. As in Globe. In Ff Camb Delius two lines ending **westward-** **ho, ladyship.**
135-136. One line in Ff.

132. 'Westward-ho!' and 'Eastward-ho!' were familiar cries used by watermen on the Thames. They were taken as titles for well-known Elizabethan comedies.

149. **maugre**: in spite of. Cf. *King Lear*, V, iii, 131.

151-152. Do not, from what I have just said, force or gather reasons for rejecting my offer. Perhaps Olivia thinks her superiority of rank may excuse her in thus making the first open advances.

VIOLA. By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has; nor never none
Shall mistress be of it, save I alone.
And so adieu, good madam; never more
Will I my master's tears to you deplore.

OLIVIA. Yet come again; for thou perhaps mayst move
That heart, which now abhors, to like his love. [*Exeunt*]

SCENE II. OLIVIA'S *house*

Enter SIR TOBY, SIR ANDREW, *and* FABIAN

SIR ANDREW. No, faith, I 'll not stay a jot longer.

SIR TOBY. Thy reason, dear venom, give thy reason.

FABIAN. You must needs yield your reason, Sir Andrew.

SIR ANDREW. Marry, I saw your niece do more favours to the count's serving-man than ever she bestow'd upon me; I saw 't i' th' orchard.

SIR TOBY. Did she see thee the while, old boy? tell me that.

SIR ANDREW. As plain as I see you now.

FABIAN. This was a great argument of love in her toward you.

SIR ANDREW. 'Slight, will you make an ass o' me?

FABIAN. I will prove it legitimate, sir, upon the oaths of judgment and reason.

SCENE II | Scene IV Pope. — OLIVIA'S *house* Rowe | Ff omit.
7. **thee the** F_3F_4 | **the** F_1F_2.
13. **I will** F_1 | **I** $F_2F_3F_4$.

6. **orchard**: garden. The original meaning (Anglo-Saxon *ort-geard*).
12. ***'Slight.*** See note, II, v, 29.

SIR TOBY. And they have been grand-jurymen since before Noah was a sailor. 16

FABIAN. She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her; and with some excellent jests, fire-new from the mint, you should have bang'd the youth into dumbness. This was look'd for at your hand, and this was balk'd: the double gilt of this opportunity you let time wash off, and you are now sail'd into the north of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt either of valour or policy. 27

SIR ANDREW. And 't be any way, it must be with valour; for policy I hate: I had as lief be a Brownist as a politician.

SIR TOBY. Why, then, build me thy fortunes upon the basis of valour. Challenge me the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour. 35

FABIAN. There is no way but this, Sir Andrew.

28. **And 't** Ff | an't Hanmer.

25–26. **icicle . . . beard.** This taken with "sail'd into the north," line 24, has been regarded as an allusion to the discovery of Nova Zembla by Barenz (Barends), a Dutchman, in 1596–1597.

29. The Brownists were one of the radical dissenting sects that arose during the reign of Elizabeth. They took their name from Robert Brown (Browne, Broun), their founder. They were bitterly opposed to the discipline and forms of government of the Established Church.

30. **me.** The ethical dative. So in the next line. See Abbott, § 220.

SIR ANDREW. Will either of you bear me a challenge to him?

SIR TOBY. Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention; taunt him with the license of ink; if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down: go, about it. Let there be gall enough in thy ink; though thou write with a goose-pen, no matter: about it.

SIR ANDREW. Where shall I find you?

SIR TOBY. We 'll call thee at the cubiculo. Go.

[*Exit* SIR ANDREW]

FABIAN. This is a dear manakin to you, Sir Toby.

48. Scene V Pope.

38. curst: ill-tempered, sharp in your language.

40–41. thou thou'st him: you address him as 'thou.' This has been taken to be an allusion to Coke's abusive 'thouing' of Sir Walter Raleigh at his trial, but the play was acted a year and a half before that trial took place. Coke addressing Raleigh is reported to have said, "All that he did was at thy instigation, thou viper; for I *thou* thee, thou traitor." Cf. what George Fox, the Quaker, wrote in 1661:

> For this *thou* and *thee* was a sore cut to proud flesh, and them that sought self-honour; who, though they would say it to God and Christ, would not endure to have it said to themselves. So that we were often beaten and abused, and sometimes in danger of our lives, for using those words to some proud men, who would say, "What, you ill-bred clown, do you *thou* me!"

43. bed of Ware. This famous bedstead is still in existence, preserved at the Rye House. It is eleven feet square and can hold twelve persons. The date 1460 is carved on it.

44. Ox-gall was a constituent in Elizabethan ink.

47. cubiculo: lodging, chamber. A Sir Tobyism.

48. dear manakin. This diminutive of 'man' is used contemptuously. For the transposition of 'dear,' see Abbott, § 419 a.

SIR TOBY. I have been dear to him, lad, some two thousand strong, or so.

FABIAN. We shall have a rare letter from him; but you 'll not deliver 't?

SIR TOBY. Never trust me, then; and by all means stir on the youth to an answer. I think oxen and wain-ropes cannot hale them together. For Andrew, if he were open'd, and you find so much blood in his liver as will clog the foot of a flea, I 'll eat the rest of th' anatomy.

FABIAN. And his opposite, the youth, bears in his visage no great presage of cruelty.

SIR TOBY. Look, where the youngest wren of nine comes.

Enter MARIA.

MARIA. If you desire the spleen, and will laugh yourselves into stitches, follow me. Yond gull Malvolio is turn'd heathen, a very renegado; for there is no Christian, that means to be sav'd by believing rightly, can ever believe such impossible passages of grossness. He 's in yellow stockings.

60. **nine** Theobald | mine Ff. 63. **renegado** Rowe | Renegatho Ff.

49–50. Sir Toby has borrowed so much money from him.

56. A red liver, or a liver full of blood, was the common badge of courage, as a white or bloodless liver was of cowardice. See note, I, i, 37. Cf. *Macbeth*, V, iii, 15.

58. **opposite**: opponent, adversary. So in III, iv, 215, 248.

60. **nine.** This emendation of Theobald's is generally accepted. Sir Toby is making another reference to the small stature of Maria. The wren usually lays about nine eggs, and the last hatched may well be supposed to be the smallest.

61. In the mediæval physiology the spleen was regarded as the seat of laughter.

64–65. **impossible passages of grossness**: incredible acts of stupidity; or 'passages' may be interpreted as 'tricks,' 'impositions.'

SIR TOBY. And cross-garter'd?

MARIA. Most villanously; like a pedant that keeps a school i' th' church. I have dogg'd him, like his murderer. He does obey every point of the letter that I dropp'd to betray him; he does smile his face into more lines than is in the new map, with the augmentation of the Indies: you have not seen such a thing as 't is. I can hardly forbear hurling things at him. I know my lady will strike him; if she do, he 'll smile, and take 't for a great favour. 74

SIR TOBY. Come, bring us, bring us where he is. [*Exeunt*]

SCENE III. *A street*

Enter SEBASTIAN *and* ANTONIO

SEBASTIAN. I would not by my will have troubled you;
But, since you make your pleasure of your pains,
I will no further chide you.

ANTONIO. I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth; 5
And not all love to see you, though so much
As might have drawn one to a longer voyage,
But jealousy what might befall your travel,

SCENE III | Scene VI Pope. — *A street* Capell.

67–68. Shakespeare always uses 'pedant' in the sense of 'pedagogue.' It seems to have been not unusual for a school to be kept in a church. Evelyn tells of receiving his early instruction "at the church porch of Wotton."

71. **new map . . . Indies.** Probably an allusion to a map which appeared in the second edition of Hakluyt's *Voyages*, 1599. It was unusually multilineal, and had a fuller representation of India, Ceylon, *and the East than any* preceding map.

Being skilless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable. My willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

SEBASTIAN. My kind Antonio,
I can no other answer make but thanks,
And thanks, and ever thanks; too oft good turns
Are shuffl'd off with such uncurrent pay:
But, were my worth as is my conscience firm,
You should find better dealing. What 's to do?
Shall we go see the reliques of this town?

ANTONIO. To-morrow, sir; best first go see your lodging.

SEBASTIAN. I am not weary, and 't is long to night;
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.

ANTONIO. Would you 'd pardon me;
I do not without danger walk these streets.
Once, in a sea-fight, 'gainst the count his galleys
I did some service; of such note indeed,
That, were I ta'en here, it would scarce be answer'd.

15, 16. Omitted in $F_2F_3F_4$. — **thanks, and ever thanks; too** Seymour conj. | thankes: and euer F_1 | thanks; and ever ... Globe Camb | thanks, and ever thanks; and Theobald Delius.

15. The line as it stands in the First Folio is obviously corrupt. Upwards of twenty-one emendations have been suggested. See Camb or Furness.

16. **shuffl'd off.** Cf. *Hamlet*, III, i, 67. — **uncurrent**: worthless.

17. **my worth**: what I am worth, my fortune.

19. **reliques**: "the memorials and the things of fame," line 23.

26. **his.** For this as the sign of the possessive, see Abbott, § 217.

SEBASTIAN. Belike you slew great number of his people.

ANTONIO. Th' offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.

SEBASTIAN. Do not then walk too open.

ANTONIO. It doth not fit me. Hold, sir, here 's my purse.
In the south suburbs, at the Elephant,
Is best to lodge. I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town; there shall you have me.

SEBASTIAN. Why I your purse?

ANTONIO. Haply your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.

SEBASTIAN. I 'll be your purse-bearer and leave you
For an hour.

ANTONIO. To th' Elephant.

SEBASTIAN. I do remember. [*Exeunt*]

32. **argument**: cause, reason. Cf. *Hamlet*, IV, iv, 54.

36. **lapsed**: caught, surprised. The word occurs nowhere else in this sense, and not improbably there is some text corruption. Murray suggests that 'lapse' here may be from the substantive 'laps' (sometimes written 'lapse') as used in the expression 'fall into the laps of,' i.e. 'come within the power of.' Cf. the German expression *durch die Lappen gehen*, 'to get clear off,' where *Lappen* means literally a contrivance for catching deer.

39. **London still has an old inn called 'The Elephant and Castle.'**

SCENE IV. OLIVIA'S *garden*

Enter OLIVIA *and* MARIA

OLIVIA. I have sent after him; he says he 'll come.
How shall I feast him? what bestow of him?
For youth is bought more oft than begg'd or borrow'd.
I speak too loud.
Where 's Malvolio? He is sad and civil,
And suits well for a servant with my fortunes.
Where is Malvolio?

MARIA. He 's coming, madam, but in very strange manner. He is, sure, possess'd, madam.

OLIVIA. Why, what 's the matter? does he rave?

MARIA. No, madam, he does nothing but smile. Your ladyship were best to have some guard about you, if he come; for, sure, the man is tainted in 's wits.

OLIVIA. Go call him hither. [*Exit* MARIA] I am as mad as he,
If sad and merry madness equal be.

SCENE IV | Scene VII Pope. — OLIVIA'S *garden* Capell | Ff omit.
4, 5. One line in Ff. — Where 's Ff | Where is Pope.
8-10. Three lines in Ff ending Madam, Madam, rave.
14. [*Exit* MARIA] Ff omit. — Enter Malvolio Ff (after hither).
15. merry F_1 (Furness reads metry) F_3F_4 | mercy F_2.

1. **he says.** But the messenger has not yet returned (see lines 55–56). In previous editions of Hudson's Shakespeare 'says he' was read with the concessive sense, 'if he says.' Probably 'he says' is hypothetical, — 'suppose he says.'

2. **of**: on. For examples of this usage, see Abbott, § 175.

5. **sad and civil**: grave and ceremonious. With this use of 'sad,' cf. *Henry V*, IV, i, 318: "the sad and solemn priests"; *Paradise Lost*, VI, 541: "sad resolution."

Re-enter MARIA, *with* MALVOLIO

How now Malvolio!

MALVOLIO. Sweet lady, ho, ho.

OLIVIA. Smil'st thou?
I sent for thee upon a sad occasion.

MALVOLIO. Sad, lady! I could be sad; this does make some obstruction in the blood, this cross-gartering; but what of that? if it please the eye of one, it is with me as the very true sonnet is, 'Please one, and please all.'

OLIVIA. Why, how dost thou, man? what is the matter with thee?

MALVOLIO. Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed; I think we do know the sweet Roman hand.

OLIVIA. Wilt thou go to bed, Malvolio?

MALVOLIO. To bed! ay, sweet-heart, and I 'll come to thee.

OLIVIA. God comfort thee! Why dost thou smile so and kiss thy hand so oft?

MARIA. How do you, Malvolio?

MALVOLIO. At your request! yes; nightingales answer daws.

MARIA. Why appear you with this ridiculous boldness before my lady?

16. *Re-enter*... MALVOLIO | Dyce.
18, 19. One line in Ff.
20–25. Irregular verse in Ff.
24. OLIVIA | Mal. F1.
28. the | that Rowe.
34. Two lines in Ff.

22–23. A copy of the "very true sonnet" is still in existence. It is adorned with a rude portrait of Queen Elizabeth, with her feathered fan, starched ruff, and ample farthingale, and is said to have been composed by her Majesty's right merry and facetious droll, Dick Tarleton. It has the heading, "A prettie new Ballad, intytuled: The Crowe sits vpon the Wall, Please one and please all." The last line *forms the burden*, and is repeated in each stanza.

MALVOLIO. 'Be not afraid of greatness'; 't was well writ.

OLIVIA. What mean'st thou by that, Malvolio?

MALVOLIO. 'Some are born great,'—

OLIVIA. Ha!

MALVOLIO. 'Some achieve greatness,'—

OLIVIA. What say'st thou?

MALVOLIO. 'And some have greatness thrust upon them.'

OLIVIA. Heaven restore thee!

MALVOLIO. 'Remember who commended thy yellow stockings,'—

OLIVIA. Thy yellow stockings!

MALVOLIO. 'And wish'd to see thee cross-garter'd.'

OLIVIA. Cross-garter'd!

MALVOLIO. 'Go to, thou art made, if thou desir'st to be so;'—

OLIVIA. Am I made?

MALVOLIO. 'If not, let me see thee a servant still.'

OLIVIA. Why, this is very midsummer madness.

Enter SERVANT

SERVANT. Madam, the young gentleman of the Count Orsino's is return'd: I could hardly entreat him back: he attends your ladyship's pleasure.

OLIVIA. I 'll come to him. [*Exit* SERVANT] Good Maria, let this fellow be look'd to. Where 's my cousin Toby? Let

58. [*Exit* SERVANT] Capell.

52. Am I made: is my fortune made? Lettsom and others conjecture that Shakespeare originally wrote, "Am I maid?"

54. "'Tis midsummer moon with you' is a proverb in Ray's *Collection;* signifying, 'you are mad.'"— Steevens. Hot weather was of old thought to affect the brain.

some of my people have a special care of him; I would not have him miscarry for the half of my dowry.

[*Exeunt* OLIVIA *and* MARIA]

MALVOLIO. O, ho! do you come near me now? no worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough,' says she; 'be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity'; and, consequently, sets down the manner how; as, a sad face, a reverent carriage, a slow tongue, in the habit of some sir of note, and so forth. I have lim'd her; but it is Jove's doing, and Jove make me thankful! And, when she went away now, 'Let this fellow be look'd to'; fellow! not Malvolio, nor after my degree, but fellow. Why, every thing adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance, — what can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thank'd. 79

61. [*Exeunt* ... MARIA] Exit Ff.
62. Scene VIII Pope.
67. **tang with** $F_2F_3F_4$ | langer with F_1 | tang Capell.

61. **miscarry**: come to harm. Cf. *The Merchant of Venice*, II, viii, 29.

71–72. **lim'd**: caught as with bird-lime. Cf. *Macbeth*, IV, ii, 34. — **Jove's . . . Jove.** "In this, and in most of the other passages where *Jove* is mentioned in this comedy, the probability is that *God* was the original word, which was altered on account of the statute of James I. . . . Malvolio, with puritanical sentiments, would freely use the name of the Almighty. The change was one frequently made."— Halliwell.

73. Malvolio takes 'fellow' in the sense of 'companion,' 'equal.'

76. ***incredulous***: causing incredulity, incredible.

Re-enter MARIA *with* SIR TOBY *and* FABIAN

SIR TOBY. Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possessed him, yet I 'll speak to him.

FABIAN. Here he is, here he is. How is 't with you, sir? how is 't with you, man?

MALVOLIO. Go off; I discard you: let me enjoy my private; go off.

MARIA. Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

MALVOLIO. Ah, ha! does she so?

SIR TOBY. Go to, go to; peace, peace; we must deal gently with him: let me alone. How do you, Malvolio? how is 't with you? What, man! defy the devil; consider, he 's an enemy to mankind.

MALVOLIO. Do you know what you say?

MARIA. La you, and you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitch'd! My lady would not lose him for more than I 'll say.

MALVOLIO. How now, mistress!

MARIA. O Lord!

SIR TOBY. Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him.

FABIAN. No way but gentleness; gently, gently: the fiend is rough, and will not be roughly us'd.

SIR TOBY. Why, how now, my bawcock! how dost thou, chuck?

80. Scene IX Pope.
91. to . . . to | too . . . too Ff.
96. and Ff | an Capell.
105. bawcock F_1F_2 | havoc F_3F_4.

105. **bawcock**: fine fellow. Fr. *beau coq*. Cf. *Henry V*, III, ii, 26.

MALVOLIO. Sir!

SIR TOBY. Ay, Biddy, come with me. What, man! 'tis not for gravity to play at cherry-pit with Satan. Hang him, foul collier!

MARIA. Get him to say his prayers; good Sir Toby, get him to pray.

MALVOLIO. My prayers, minx!

MARIA. No, I warrant you, he will not hear of godliness.

MALVOLIO. Go, hang yourselves all! you are idle shallow things. I am not of your element; you shall know more hereafter. [*Exit*]

SIR TOBY. Is 't possible?

FABIAN. If this were play'd upon a stage now, I could condemn it as an improbable fiction.

SIR TOBY. His very genius hath taken the infection of the device, man.

MARIA. Nay, pursue him now, lest the device take air and taint.

FABIAN. Why, we shall make him mad indeed.

MARIA. The house will be the quieter.

SIR TOBY. Come, we 'll have him in a dark room and

120. **improbable** | unprofitable F_3F_4. 123. **lest** F_4 | least $F_1F_2F_3$.

108. **Biddy . . . me**. Probably a snatch of an old song.

109. **cherry-pit**. A game of pitching cherry stones into a hole.

110. 'Collier' was a well-known term of abuse. "The devil is called 'Collier' for his blackness. 'Like will to like,' quoth the Devil to the Collier." — Johnson. Greene, in his *Notable Discovery of Coos(e)nage* (i.e. 'fraud,' 'thieving'), has much to say on the "coosenage of Colliars."

127–128. A common way of treating lunatics until the close of the eighteenth century. Cf. *The Comedy of Errors*, IV, iv, 95–97; *As You Like It*, III, ii, 421.

bound. My niece is already in the belief that he 's mad: we may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar, and crown thee for a finder of madmen. But see, but see.

Enter SIR ANDREW

FABIAN. More matter for a May morning.

SIR ANDREW. Here 's the challenge, read it; I warrant there 's vinegar and pepper in 't.

FABIAN. Is 't so saucy?

SIR ANDREW. Ay, is 't, I warrant him; do but read.

SIR TOBY. Give me. [*Reads*] Youth, whatsoever thou art, thou art but a scurvy fellow.

FABIAN. Good, and valiant.

SIR TOBY. [*Reads*] Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't.

FABIAN. A good note; that keeps you from the blow of the law.

SIR TOBY. [*Reads*] Thou com'st to the lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for.

133. Scene X Pope. 138, 141, etc. [*Reads*] Rowe | Ff omit.

132. **finder**. A quibble on the legal phrase, 'find guilty.' "An allusion to the witchfinders who were very busy." — Johnson.

133. The May-day sports were scenes of such revelry that the Puritans did what they could to put them down. "Diuers warlike shewes, with good Archers, Morice-dauncers, and other deuices for pastime all the day long, and towards the Evening, they had stage playes and Bonefiers in the streets." — Stowe, *Survey of London*.

141. **admire**: be astonished. — **nor . . . not**. See Abbott, § 406.

FABIAN. Very brief, and to exceeding good sense — less.

SIR TOBY. [*Reads*] I will waylay thee going home; where if it be thy chance to kill me, —

FABIAN. Good.

SIR TOBY. [*Reads*] Thou kill'st me like a rogue and a villain.

FABIAN. Still you keep o' th' windy side of the law; good.

SIR TOBY. [*Reads*] Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, ANDREW AGUECHEEK.

If this letter move him not, his legs cannot; I 'll give 't him.

MARIA. You may have very fit occasion for 't; he is now in some commerce with my lady, and will by and by depart.

SIR TOBY. Go, Sir Andrew; scout me for him at the corner of the orchard, like a bum-baily. So soon as ever thou see'st him, draw; and, as thou drawest, swear horrible; for it comes to pass oft, that a terrible oath, with a swaggering accent sharply twang'd off, gives manhood more

148. sense—less | sence-lesse F1F2. 164-165. horrible F1 | horribly F2.

148. The '— less' is added, of course, as an 'aside.'

154. Of course 'windy' here means 'safe.' The figure is probably from hunting, but some take it from seamanship. Cf. *Much Ado About Nothing*, II, i, 327.

155–157. "The man on whose soul he hopes that God will have mercy is the one that he supposes will fall in the combat; but Sir Andrew hopes to escape unhurt, and to have no present occasion for that blessing." — Mason.

161. **commerce**: conversation. Cf. Tennyson, *In Memoriam*, LXXXV:

> So hold I commerce with the dead;
> Or so methinks the dead would say.

162. **me**. The ethical dative. See note, III, ii, 30.

163. ***bum-baily***. "A contemptuous synonym of 'bailiff.'" — Murray.

approbation than ever proof itself would have earn'd him. Away!

SIR ANDREW. Nay, let me alone for swearing. [*Exit*]

SIR TOBY. Now will not I deliver his letter; for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less: therefore this letter, being so excellently ignorant, will breed no terror in the youth; he will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valour; and drive the gentleman, as I know his youth will aptly receive it, into a most hideous opinion of his rage, skill, fury, and impetuosity. This will so fright them both, that they will kill one another by the look, like cockatrices.

Re-enter OLIVIA *with* VIOLA

FABIAN. Here he comes with your niece; give them way till he take leave, and presently after him.

SIR TOBY. I will meditate the while upon some horrid message for a challenge.

[*Exeunt* SIR TOBY, FABIAN, *and* MARIA]

OLIVIA. I have said too much unto a heart of stone,
And laid mine honour too unchary out.
There 's something in me that reproves my fault;

175. it F1 | that it F2F3F4.
182. Scene XI Pope.
185. [*Exeunt*... MARIA] F1 omits.
187. out Theobald | on 't Ff.

181. The 'cockatrice' is an imaginary serpent, "identified with the basilisk, fabulously said to kill by its mere glance, and to be hatched from a cock's egg." — Murray. Cf. *Romeo and Juliet*, III, ii, 47: "the death-darting eye of cockatrice." See Murray for the very curious 'sense-history' of the word.

But such a headstrong potent fault it is,
That it but mocks reproof.

VIOLA. With the same haviour that your passion bears,
Goes on my master's grief.

OLIVIA. Here, wear this jewel for me, 't is my picture:
Refuse it not; it hath no tongue to vex you:
And I beseech you come again to-morrow.
What shall you ask of me that I 'll deny,
That honour sav'd may upon asking give?

VIOLA. Nothing but this, — your true love for my master.

OLIVIA. How with mine honour may I give him that
Which I have given to you?

VIOLA. I will acquit you.

OLIVIA. Well, come again to-morrow; fare thee well.
A fiend like thee might bear my soul to hell. [*Exit*].

Re-enter SIR TOBY *and* FABIAN

SIR TOBY. Gentleman, God save thee!

VIOLA. And you, sir.

SIR TOBY. That defence thou hast, betake thee to 't. Of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end. Dismount thy tuck, be yare in thy preparation; for thy assailant is quick, skilful, and deadly.

VIOLA. You mistake, sir; I am sure no man hath any

192. **grief** Rowe | greefes F_1F_2 | griefs F_3F_4.
203. Scene XII Pope.
205. **thee to 't** | the too 't F_1.

191. **haviour.** Originally a different word from 'behaviour.'
207–208. **intercepter**: opponent. — **attends**: is waiting for.
208. **Dismount thy tuck**: unsheathe thy sword. Sir Toby purposely is using pompous and affected phrases. — **yare**: ready.

quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

SIR TOBY. You 'll find it otherwise, I assure you. Therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill, and wrath can furnish man withal.

VIOLA. I pray you, sir, what is he?

SIR TOBY. He is knight, dubb'd with unhatch'd rapier and on carpet consideration; but he is a devil in private brawl: souls and bodies hath he divorc'd three; and his incensement at this moment is so implacable that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word; give 't or take 't.

VIOLA. I will return again into the house and desire some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others, to taste their valour; belike this is a man of that quirk.

SIR TOBY. Sir, no; his indignation derives itself out of a very competent injury. Therefore get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might

218. **unhatch'd** | unhacked Pope.

218–219. **unhatch'd**: unhacked. Cf. the engraver's term 'cross-hatching.' The general meaning here may be gathered from Randle Holme. Speaking of a certain class of knights, he says:

> They are termed simply knights of the 'carpet,' or knights of the green cloth, to distinguish them from knights that are dubbed as soldiers in the field; though in these days they are created or dubbed with the like ceremony as the others are, by the stroke of a naked sword upon the shoulder.

222. **Hob, nob**: have or have not, give or take.

225. **conduct**: escort. Cf. *The Merchant of Venice*, IV, i, 148.

227. **taste**: make trial of. Cf. III, i, 75. — **quirk**: humor.

answer him. Therefore on, or strip your sword stark naked; for meddle you must, that 's certain, or forswear to wear iron about you. 234

VIOLA. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is; it is something of my negligence, nothing of my purpose.

SIR TOBY. I will do so. Signior Fabian, stay you by this gentleman till my return. [*Exit*]

VIOLA. Pray you, sir, do you know of this matter? 241

FABIAN. I know the knight is incens'd against you, even to a mortal arbitrement; but nothing of the circumstance more.

VIOLA. I beseech you, what manner of man is he? 244

FABIAN. Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him, if I can. 250

VIOLA. I shall be much bound to you for 't. I am one that had rather go with sir priest than sir knight; I care not who knows so much of my mettle. [*Exeunt*]

252. 'Sir' was in common use as a clerical title in Shakespeare's time, and long before. Cf. Sir Oliver Martext in *As You Like It*, and Sir Hugh, the Welsh parson, in *The Merry Wives of Windsor*. Cf. Scott, *The Fair Maid of Perth*, Chapter XX: "... A priest and parson of St. John's, ... like all the priests of the period (who were called from that circumstance the Pope's Knights), received the honourable title of *Dominus*, contracted into Dom, or Don, or translated into Sir, the title of reverence due to the secular chivalry." Viola's fright does not quench her humor, or her sense of the ludicrous in her position. She would rather be one of the parties in a marriage than in a duel.

Re-enter SIR TOBY, *with* SIR ANDREW

SIR TOBY. Why, man, he 's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard, and all, and he gives me the stuck in with such a mortal motion that it is inevitable; and, on the answer, he pays you as surely as your feet hits the ground they step on. They say he has been fencer to the Sophy.

SIR ANDREW. Pox on 't, I 'll not meddle with him. 260

SIR TOBY. Ay, but he will not now be pacified; Fabian can scarce hold him yonder.

SIR ANDREW. Plague on 't, and I thought he had been valiant and so cunning in fence, I 'd have seen him damn'd ere I 'd have challeng'd him. Let him let the matter slip, and I 'll give him my horse, gray Capilet. 266

SIR TOBY. I 'll make the motion. Stand here, make a good show on 't; this shall end without the perdition of souls. [*Aside*] Marry, I 'll ride your horse as well as I ride you.

Re-enter FABIAN *and* VIOLA

[*To* FABIAN] I have his horse to take up the quarrel; I have persuaded him the youth 's a devil. 271

254. Scene XIII Pope | Scene V Dyce Staunton. — *Re-enter* . . . ANDREW Capell | Enter Toby and Andrew Ff.
258. hits Ff | hit Rowe Globe Camb Delius.
263. and I Ff | an I Theobald.
266. Capilet | Capulet Dyce.
269. [*Aside*] Theobald.
270. [*To* FABIAN] Rowe.

254. In previous editions of Hudson's Shakespeare, as in the editions of Dyce and Staunton, a new scene began here, with the setting, "The street adjoining Olivia's garden."

255. **firago.** This Tobyism for 'virago' has added terror as applied to a man. Cf. Sir Andrew's application of 'Jezebel' to Malvolio.

256. **stuck**: thrust. A corruption of *stoccado* (*stoccata*).

259. **Sophy**: the Shah of Persia. See note, II, v, 165.

270. **take up**: make up. Cf. *As You Like It*, V, iv, 104.

FABIAN. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

SIR TOBY. [*To* VIOLA] There 's no remedy, sir; he will fight with you for 's oath sake. Marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow; he protests he will not hurt you.

VIOLA. [*Aside*] Pray God defend me! A little thing would make me tell them how much I lack of a man.

FABIAN. Give ground, if you see him furious.

SIR TOBY. Come, Sir Andrew, there 's no remedy; the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it; but he has promis'd me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't.

SIR ANDREW. Pray God, he keep his oath!

VIOLA. I do assure you 't is against my will. [*They draw*]

Enter ANTONIO

ANTONIO. Put up your sword. If this young gentleman Have done offence, I take the fault on me;
If you offend him, I for him defy you.

SIR TOBY. You, sir! why, what are you?

ANTONIO. One, sir, that for his love dares yet do more Than you have heard him brag to you he will.

SIR TOBY. Nay, if you be an undertaker, I am for you. [*They draw*]

274. [*To* VIOLA] Capell.
279. [*Aside*] Capell.
288. [*They draw*] Rowe.
289. Scene XIV Pope. — *Enter* ANTONIO Ff (after line 287).
295. [*They draw*] Globe Camb.

272. **is as horribly conceited**: has as horrible a conception.
295. **undertaker**: one who undertakes another's business.

Enter OFFICERS

FABIAN. O good Sir Toby, hold! here come the officers.

SIR TOBY. I 'll be with you anon.

VIOLA. Pray, sir, put your sword up, if you please.

SIR ANDREW. Marry, will I, sir; and, for that I promis'd you, I 'll be as good as my word; he will bear you easily, and reins well.

1 OFFICER. This is the man; do thy office.

2 OFFICER. Antonio, I arrest thee at the suit
Of Count Orsino.

ANTONIO. You do mistake me, sir.

1 OFFICER. No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take him away; he knows I know him well.

ANTONIO. I must obey. [*To* VIOLA] This comes with seeking you:
But there 's no remedy; I shall answer it.
What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amaz'd;
But be of comfort.

2 OFFICER. Come, sir, away.

ANTONIO. I must entreat of you some of that money.

VIOLA. What money, sir?
For the fair kindness you have show'd me here,
And, part, being prompted by your present trouble,
Out of my lean and low ability
I 'll lend you something. My having is not much;

301. **reins** Rowe | raines $F_1F_2F_3$. 308. [*To* VIOLA] Collier.

I 'll make division of my present with you:
Hold, there 's half my coffer.
ANTONIO. Will you deny me now?
Is 't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,
Lest that it make me so unsound a man
As to upbraid you with those kindnesses
That I have done for you.
VIOLA. I know of none;
Nor know I you by voice or any feature.
I hate ingratitude more in a man
Than lying, vainness, babbling, drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood.
ANTONIO. O heavens themselves!
2 OFFICER. Come, sir, I pray you, go.
ANTONIO. Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Reliev'd him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.
1 OFFICER. What 's that to us? The time goes by; away!
ANTONIO. But O how vile an idol proves this god!
Thou hast, Sebastian, done good feature shame.
In nature there 's no blemish but the mind;
None can be call'd deform'd but the unkind.
Virtue is beauty; but the beauteous evil

331. lying, vainness Ff | lying vainness Globe Camb Delius. — babbling, drunkenness | babling drunkenness Ff | babbling drunkenness Globe Camb Delius.
339. venerable | veritable Collier.

Are empty trunks, o'erflourish'd by the devil.

1 OFFICER. The man grows mad; away with him! Come, come, sir.

ANTONIO. Lead me on. [*Exit with* OFFICERS]

VIOLA. Methinks his words do from such passion fly
That he believes himself; so do not I.
Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!

SIR TOBY. Come hither, knight; come hither, Fabian; we 'll whisper o'er a couplet or two of most sage saws.

VIOLA. He nam'd Sebastian. I my brother know
Yet living in my glass; even such and so
In favour was my brother; and he went
Still in this fashion, colour, ornament,
For him I imitate. O, if it prove,
Tempests are kind, and salt waves fresh in love! [*Exit*]

SIR TOBY. A very dishonest paltry boy, and more a coward than a hare: his dishonesty appears in leaving his friend here in necessity and denying him; and for his cowardship, ask Fabian.

FABIAN. A coward, a most devout coward, religious in it.

SIR ANDREW. 'Slid, I 'll after him again and beat him.

SIR TOBY. Do; cuff him soundly, but never draw thy sword.

SIR ANDREW. And I do not, — [*Exit*]

FABIAN. Come, let 's see the event.

SIR TOBY. I dare lay any money 't will be nothing yet.

[*Exeunt*]

370. And Ff | An Theobald.

346. trunks, o'erflourish'd: chests elaborately carved.
367. 'Slid. Another petty oath, corrupted from 'God's eyelid.'

ACT IV

SCENE I. *Before* OLIVIA'S *house*

Enter SEBASTIAN *and* CLOWN

CLOWN. Will you make me believe that I am not sent for you?

SEBASTIAN. Go to, go to, thou art a foolish fellow;
Let me be clear of thee.

CLOWN. Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

SEBASTIAN. I prithee, vent thy folly somewhere else;
Thou know'st not me.

CLOWN. Vent my folly! He has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber, the world, will prove a cockney. I prithee now, ungird thy strangeness, and tell me what I

Before OLIVIA'S *house* Globe|The street Rowe | Ff omit.
3. to . . . to | too . . . too Ff.
9-10, 17-19. Prose in Ff.

1. **Will you**: do you wish to. Cf. Fr. *veux-tu*.

13. **lubber . . . cockney**: big, stupid world will soon become a pampered weakling. Some interpret, The world will show this lubber (Sebastian) to be a cockney. For 'cockney' in the sense of 'pampered weakling,' see Murray.

14. **ungird thy strangeness**: put off your haughty bearing.

shall vent to my lady; shall I vent to her that thou art coming? 16

SEBASTIAN. I prithee, foolish Greek, depart from me.
There 's money for thee; if you tarry longer,
I shall give worse payment. 19

CLOWN. By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report after fourteen years' purchase.

Enter SIR ANDREW, SIR TOBY, *and* FABIAN

SIR ANDREW. Now, sir, have I met you again? there 's for you. 24

SEBASTIAN. Why, there 's for thee, and there, and there. Are all the people mad?

SIR TOBY. Hold, sir, or I 'll throw your dagger o'er the house.

CLOWN. This will I tell my lady straight. I would not be in some of your coats for twopence. [*Exit*]

SIR TOBY. Come on, sir; hold. 31

SIR ANDREW. Nay, let him alone: I 'll go another way to work with him; I 'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it 's no matter for that. 35

SEBASTIAN. Let go thy hand.

17. **Greek** F_3F_4 | greeke F_1F_2.
21. **wise men** | Wise-men Ff.
30. [*Exit*] Rowe.
34. **struck** F_4 | stroke F_1F_2.

17. 'Greek' was proverbial for 'merry fellow,' 'roysterer.' 'Grig' in 'merry as a grig' is connected with this sense of 'Greek.'

22. Twelve years' purchase was the average price of land in Shakespeare's day, so that the price mentioned for a good report from a fool is extravagantly high.

SIR TOBY. Come, sir, I will not let you go. Come, my young soldier, put up your iron: you are well flesh'd; come on.

SEBASTIAN. I will be free from thee. What wouldst thou now?

If thou dar'st tempt me further, draw thy sword.

SIR TOBY. What, what? Nay, then I must have an ounce or two of this malapert blood from you.

Enter OLIVIA

OLIVIA. Hold, Toby; on thy life, I charge thee, hold!

SIR TOBY. Madam!

OLIVIA. Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd! Out of my sight!
Be not offended, dear Cesario.
Rudesby, be gone!

[*Exeunt* SIR TOBY, SIR ANDREW, *and* FABIAN]

I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent

44. Scene II Pope. 50. [*Exeunt* . . . FABIAN] Capell.

38. **are well flesh'd**: have tasted blood enough. 'To flesh' was, in hunting phrase, 'to render an animal eager for prey by the taste of blood.' So 'to flesh' one's sword was 'to use it for the first time in battle.' Cf. *1 Henry IV*, V, iv, 133–134. Sir Toby means to intimate that Sebastian, whom he supposes to be Viola, is too young to have handled that manly weapon before.

50. **Rudesby**: ruffian. Cf. *The Taming of the Shrew*, III, ii, 10.

52. **extent**: attack. "In law, a writ of execution, whereby goods are seized for the king. It is therefore taken here for violence in general." — Johnson.

Against thy peace. Go with me to my house;
And hear thou there how many fruitless pranks
This ruffian hath botch'd up, that thou thereby
Mayst smile at this: thou shalt not choose but go;
Do not deny. Beshrew his soul for me,
He started one poor heart of mine in thee.

SEBASTIAN. What relish is in this? how runs the stream?
Or I am mad, or else this is a dream.
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

OLIVIA. Nay, come, I prithee. Would thou'dst be rul'd by me!

SEBASTIAN. Madam, I will.

OLIVIA. O, say so, and so be!

[*Exeunt*]

SCENE II. OLIVIA'S *house*

Enter MARIA *and* CLOWN

MARIA. Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I 'll call Sir Toby the whilst. [*Exit*]

CLOWN. Well, I 'll put it on, and I will dissemble myself in 't; and I would I were the first that ever dissembl'd in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to

63. **prithee** | pray Pope. OLIVIA'S *house* Rowe | Ff omit.
SCENE II | Scene III Pope.— 3. [*Exit*] Ff omit.

58. The old quibble between 'heart' and 'hart.' Cf. I, i, 17.
6. **tall**: large, robust. Able 'to set off' the gown.

be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

Enter SIR TOBY *and* MARIA

SIR TOBY. Jove bless thee, master parson!

CLOWN. Bonos dies, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, 'That that is is'; so I, being master parson, am master parson; for, what is 'that' but 'that,' and 'is' but 'is'?

SIR TOBY. To him, Sir Topas.

CLOWN. What, ho, I say, peace in this prison!

SIR TOBY. The knave counterfeits well; a good knave.

MALVOLIO. [*Within*] Who calls there?

CLOWN. Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO. Sir Topas, Sir Topas, good Sir Topas, go to my lady.

CLOWN. Out, hyperbolical fiend! how vexest thou this man! talkest thou nothing but of ladies?

11. *Enter* . . . MARIA Theobald | Enter Toby Ff.
11, 14, etc. **master** | M. Ff.
14. **Gorboduc** | Gorbodacke F_1F_2.
20. Malvolio within Ff (as a stage direction).

8. **housekeeper**: host. Cf. 'housekeeping,' *2 Henry VI*, I, i, 191.

9. **competitors**: accomplices. Cf. *Richard III*, IV, iv, 506.

14. **Gorboduc**. The legendary British king, the woes of whose sons, Ferrex and Porrex, are the theme of the first regular English tragedy. The niece of the old king and the hermit of Prague belong doubtless to the realm of the Vapians, Pigrogromitus (II, iii, 22), and Quinapalus (I, v, 32).

14–16. A burlesque on the language of the Schoolmen.

25. **hyperbolical**. Feste's humorous derangement of 'diabolical.'

SIR TOBY. Well said, master parson.

MALVOLIO. Sir Topas, never was man thus wrong'd; good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

CLOWN. Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy. Say'st thou that house is dark?

MALVOLIO. As hell, Sir Topas.

CLOWN. Why, it hath bay-windows transparent as barricadoes, and the clerestories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?

MALVOLIO. I am not mad, Sir Topas; I say to you, this house is dark.

CLOWN. Madman, thou errest: I say, there is no darkness but ignorance; in which thou art more puzzl'd than the Egyptians in their fog.

MALVOLIO. I say, this house is as dark as ignorance, though ignorance were as dark as hell; and I say, there was never man thus abus'd. I am no more mad than you are; make the trial of it in any constant question.

31. **Satan** Dyce | Sathan Ff. cleare stones F_2 | clearstores Globe |
37. **clerestories** | cleere stores F_1 | clearstories Camb Delius.

37. The 'clerestory' ('clearstory') is the upper story of the nave of a church, perforated by windows admitting light to the central part of the building. Here 'clerestories' is used for the windows.

43. **Egyptians in their fog.** Cf. *Exodus*, x, 21.

47. **constant question**: logical discussion. Or it may refer to repeating the question asked in the sense of *Hamlet*, III, iv, 141–144:

> it is not madness
> That I have utter'd: bring me to the test,
> And I the matter will re-word.

CLOWN. What is the opinion of Pythagoras concerning wild fowl? 49

MALVOLIO. That the soul of our grandam might haply inhabit a bird.

CLOWN. What think'st thou of his opinion?

MALVOLIO. I think nobly of the soul, and no way approve his opinion. 54

CLOWN. Fare thee well. Remain thou still in darkness; thou shalt hold th' opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock lest thou dispossess the soul of thy grandam. Fare thee well.

MALVOLIO. Sir Topas, Sir Topas!

SIR TOBY. My most exquisite Sir Topas! 60

CLOWN. Nay, I am for all waters.

MARIA. Thou mightst have done this without thy beard and gown; he sees thee not.

SIR TOBY. To him in thine own voice, and bring me word how thou find'st him; I would we were well rid of this knavery. If he may be conveniently deliver'd, I would he were, for I am now so far in offence with my niece that I

49. **wild fowl** | Wilde-fowle $F_1F_2F_3$ | Wild-foule F_4 | the soul Theobald conj.
50. **haply** Capell Globe Camb Delius | happily Ff Rowe Pope Johnson.
56. **th' opinion** Ff | the opinion Globe Camb.
58. **soul** | soule F_1 | house $F_2F_3F_4$.
65. **well** F_1 | all $F_2F_3F_4$.

48. 'The opinion of Pythagoras' refers to the doctrine of the transmigration of souls. Cf. *The Merchant of Venice*, IV, i, 131; *As You Like It*, III, ii, 187.

57. **a woodcock.** See note, II, v, 77.

61. **am for all waters**: can turn my hand to anything, assume any character. Malone quotes Florio's *Montaigne*: "He hath an oar in every water, and meddleth with all things"; but he adds, "The metaphor is probably that of a fish 'which can swim equally well in *all waters.*'"

cannot pursue with any safety this sport to the upshot. Come by and by to my chamber. [*Exeunt* SIR TOBY *and* MARIA]

CLOWN. [*Singing*] Hey, Robin, jolly Robin,
Tell me how thy lady does.

MALVOLIO. Fool, —

CLOWN. My lady is unkind, perdy.

MALVOLIO. Fool, —

CLOWN. Alas, why is she so?

MALVOLIO. Fool, I say, —

CLOWN. She loves another — Who calls, ha?

MALVOLIO. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink, and paper; as I am a gentleman, I will live to be thankful to thee for 't.

CLOWN. Master Malvolio?

MALVOLIO. Ay, good fool.

CLOWN. Alas, sir, how fell you besides your five wits?

MALVOLIO. Fool, there was never man so notoriously abus'd; I am as well in my wits, fool, as thou art.

CLOWN. But as well? then you are mad indeed, if you be no better in your wits than a fool.

MALVOLIO. They have here propertied me; keep me in

68. **to the** Rowe | the Ff.
69. [*Exeunt* . . . | Exit Ff.
70. Scene IV Pope.
81. **Master** Steevens | Mr. Rowe Pope Capell | M. Ff.
86. **you are** | thou art Rowe.

68. **upshot**: the decisive shot, the conclusion. An archery term, used of old in a dignified way. Cf. *Hamlet*, V, ii, 395.

70. This song is given in Percy's *Reliques*.

84–85. **notoriously abus'd**: outrageously ill used. Cf. V, i, 317.

88. **propertied me**. Used probably in the double sense of (1) 'taken possession of me as a man unable to look after himself,' and (2) 'thrown me, like a useless stage property, into a dark lumber room.'

darkness, send ministers to me, asses, and do all they can to face me out of my wits.

CLOWN. Advise you what you say; the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble.

MALVOLIO. Sir Topas!

CLOWN. Maintain no words with him, good fellow. Who, I, sir? not I, sir. God be wi' you, good Sir Topas! Marry, amen. I will, sir, I will.

MALVOLIO. Fool, fool, fool, I say!

CLOWN. Alas, sir, be patient. What say you, sir? I am shent for speaking to you.

MALVOLIO. Good fool, help me to some light and some paper. I tell thee, I am as well in my wits as any man in Illyria.

CLOWN. Well-a-day that you were, sir!

MALVOLIO. By this hand, I am. Good fool, some ink, paper, and light; and convey what I will set down to my lady. It shall advantage thee more than ever the bearing of letter did.

96. be wi' you | buy you Ff. 97. sir, I will F_1 | sir, I will, sir F_2.

91. **Advise you**: be careful. The Clown, in the dark, acts two persons, and counterfeits, by variation of voice, a dialogue between himself and Sir Topas; the preceding part of this speech being spoken as Clown, the following as Priest.

92–93. **endeavour thyself.** Cf. *Book of Common Prayer*, Collect, Second Sunday after Easter: "and also daily endeavour ourselves."

93. **bibble babble**: idle chatter, tittle-tattle. Cf. Fluellen's 'pibble pabble,' *Henry V*, IV, i, 71.

96. **God be wi' you.** The 'God buy' of the Folios represents the transition to the modern 'Good by.'

100. shent: scolded. Cf. *Hamlet*, III, ii, 416.

CLOWN. I will help you to 't. But tell me true, are you not mad indeed, or do you but counterfeit?

MALVOLIO. Believe me, I am not; I tell thee true.

CLOWN. Nay, I 'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

MALVOLIO. Fool, I 'll requite it in the highest degree; I prithee, be gone.

CLOWN. [*Singing*] I am gone, sir,
And anon, sir,
I 'll be with you again,
In a trice,
Like to the old Vice,
Your need to sustain;

Who, with dagger of lath,
In his rage and his wrath,
Cries, ah, ha! to the devil:
Like a mad lad,
Pare thy nails, dad;
Adieu, goodman devil. [*Exit*]

116. [*Singing*] Ff omit.
116-127. Eight lines in Ff.
127. **goodman** | good man Ff. — **devil** Globe Camb | Devil F_3F_4 | diuell F_1 | Direll F_2 | Drivel Rowe | drivel Delius | Mean-evil Johnson conj.

120–126. The Vice and the Devil were prominent personages in the old miracle plays and moral plays. 'Ho, ho!' and 'Ah, ha!' were among their stereotyped exclamations or 'roarings.' The Vice used to belabor the Devil with various indignities, and, among them, threaten to pare his nails with the 'dagger of lath,' the Devil choosing to keep his claws long and sharp. Cf. *2 Henry IV*, III, ii, 343; *Henry V*, IV, iv, 74–77. From the character of the Vice was developed the Fool, or Clown, of the Elizabethan drama.

127. The application of the epithet 'goodman' to the devil may have had its origin in the old euphemistic tendency to call powerful spirits by propitiatory names. So the Greeks called the Furies *Eumenides*, 'the benevolent ones.'

SCENE III. OLIVIA'S *garden*

Enter SEBASTIAN

SEBASTIAN. This is the air; that is the glorious sun;
This pearl she gave me, I do feel 't and see 't;
And though 't is wonder that enwraps me thus,
Yet 't is not madness. Where 's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason, that persuades me
To any other trust but that I am mad,
Or else the lady 's mad; yet, if 't were so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet, and stable bearing
As I perceive she does. There 's something in 't
That is deceivable. But here the lady comes.

SCENE III | Scene V Pope. — OLIVIA'S *garden* Capell | Ff omit.
6. credit F_3F_4 | credite F_1F_2.
16. lady 's Rowe | Ladies Ff.

3. **'t is wonder that enwraps.** Cf. *Much Ado About Nothing*, IV, i, 146: "I am so attir'd in wonder."

6. *'Credit'* seems used here in the sense of 'report.'

21. ***deceivable:*** deceptive. The passive form with active sense.

Enter OLIVIA *and* Priest

OLIVIA. Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by. There, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith;
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say?

SEBASTIAN. I 'll follow this good man, and go with you;
And, having sworn truth, ever will be true.

OLIVIA. Then lead the way, good father; and heavens so shine
That they may fairly note this act of mine! [*Exeunt*]

27. **jealous** | iealious F1. 35. [*Exeunt*] *Exeunt.* Finis Actus
34. **heavens** F1F2 | heaven F3F4. Quartus F1 | Finis Actus Quarti F2.

24. **chantry**: private chapel. Cf. *Henry V*, IV, i, 318.

29. **Whiles**: until. — **come to note**: become known. The ceremony to which Olivia here so sweetly urges Sebastian is the ancient solemn troth-plight, as it was called, which, as it had the binding force of an actual marriage, might well give peace to an anxious maiden.

34. A bright, glad sunshine falling upon a bride was formerly thought auspicious; it inspired a feeling that the Powers above were indeed smiling their benediction, and so was fitting cause for prayer beforehand and of thanksgiving afterwards.

ACT V

SCENE I. *Before* OLIVIA'S *house*

Enter CLOWN *and* FABIAN

FABIAN. Now, as thou lov'st me, let me see his letter.

CLOWN. Good Master Fabian, grant me another request.

FABIAN. Any thing.

CLOWN. Do not desire to see this letter.

FABIAN. This is, to give a dog, and in recompense desire my dog again. 6

Enter DUKE, VIOLA, CURIO, *and* Lords

DUKE. Belong you to the Lady Olivia, friends?

CLOWN. Ay, sir; we are some of her trappings.

DUKE. I know thee well; how dost thou, my good fellow?

CLOWN. Truly, sir, the better for my foes and the worse for my friends. 11

DUKE. Just the contrary; the better for thy friends.

CLOWN. No, sir, the worse.

DUKE. How can that be? 14

CLOWN. Marry, sir, they praise me and make an ass of me. Now my foes tell me plainly I am an ass: so that by my foes, sir, I profit in the knowledge of myself, and by my

Before OLIVIA'S *house* Capell | The street Pope | Ff omit. 2. **Master** Steevens | Mr. Rowe Pope Capell | M. Ff.

1. ***his letter.*** Malvolio's letter to Olivia. Cf. IV, ii, 105–108.

friends I am abus'd: so that, conclusions to be as kisses, if your four negatives make your two affirmatives, why, then the worse for my friends and the better for my foes.

DUKE. Why, this is excellent.

CLOWN. By my troth, sir, no; though it please you to be one of my friends.

DUKE. Thou shalt not be the worse for me; there 's gold.

CLOWN. But that it would be double-dealing, sir, I would you could make it another.

DUKE. O, you give me ill counsel.

CLOWN. Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.

DUKE. Well, I will be so much a sinner to be a double-dealer; there 's another.

CLOWN. Primo, secundo, tertio, is a good play; and the old saying is, the third pays for all: the triplex, sir, is a good

18–19. "The meaning seems to be nothing more recondite than this: as in the syllogism it takes two premisses to make one conclusion, so it takes two people to make one kiss." — Camb. Upon Warburton's suggestion that "conclusions to be as kisses" be changed to "conclusion to be asked is," Coleridge's comment is:

Surely Warburton could never have wooed by kisses and won, or he would not have flounder-flatted so just and humorous, nor less pleasing than humorous, an image into so profound a nihility. In the name of love and wonder, do not four kisses make a double affirmative? The humor lies in the whispered 'No!' and the inviting 'Don't!' with which the maiden's kisses are accompanied, and thence compared to negatives, which by repetition constitute an affirmative.

28. The Clown puns on 'grace' as (1) a title, (2) a gracious impulse, and (3) 'grace' in the theological sense.

32. **Primo, secundo, tertio.** 'Throw,' line 37, indicates that this was an expression used in some dice game.

33. **triplex**: triple time in music.

tripping measure; or the bells of Saint Bennet, sir, may put you in mind; one, two, three.

DUKE. You can fool no more money out of me at this throw; if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.

CLOWN. Marry, sir, lullaby to your bounty till I come again. I go, sir; but I would not have you to think that my desire of having is the sin of covetousness: but, as you say, sir, let your bounty take a nap, I will awake it anon.

[*Exit*]

VIOLA. Here comes the man, sir, that did rescue me.

Enter ANTONIO *and* OFFICERS

DUKE. That face of his I do remember well;
Yet, when I saw it last, it was besmear'd
As black as Vulcan in the smoke of war.
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable;
With which such scathful grapple did he make
With the most noble bottom of our fleet

34. or Ff | as Hanmer. — Saint Capell | St. Rowe | S. Ff.

45. *Enter*... | in Ff after line 43. — Scene II Pope.

34. A church called St. Bennet (Benedict) Hithe stood on Paul's Wharf opposite the Globe theatre, but "the bells of Saint Bennet" may be a snatch of a popular song.

48. **bawbling**: like a bauble, paltry. Cf. *Cymbeline*, III, i, 27.

49. As used by Shakespeare 'unprizable' means either (1) 'inestimable,' as in *Cymbeline*, I, iv, 99, or (2) 'worthless,' 'valueless,' as here.

50. **scathful**: destructive. Shakespeare uses 'scathe' four times as noun and once as verb.

51. **bottom**: ship. Cf. *The Merchant of Venice*, I, i, 42.

That very envy and the tongue of loss
Cried fame and honour on him. What 's the matter?
1 OFFICER. Orsino, this is that Antonio
That took the Phœnix and her fraught from Candy;
And this is he that did the Tiger board,
When your young nephew Titus lost his leg.
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.
VIOLA. He did me kindness, sir; drew on my side;
But in conclusion put strange speech upon me;
I know not what 't was, but distraction.
DUKE. Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies,
Whom thou, in terms so bloody and so dear,
Hast made thine enemies?
ANTONIO. Orsino, noble sir,
Be pleas'd that I shake off these names you give me;
Antonio never yet was thief or pirate,
Though, I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there by your side,
From the rude sea's enrag'd and foamy mouth
Did I redeem; a wreck past hope he was.

73. wreck | wracke F1F2.

52. **tongue of loss**: talk of those on whom he had inflicted loss.
56. Cf. 'Tiger' as the name of a ship, *Macbeth*, I, iii, 7.
58. **desperate of shame and state**: reckless of character and position, like a desperate man.
62. **distraction**: madness. Scan as a quadrisyllable.
65. 'Dear' is used by Shakespeare to express that which produces strong emotion either of pleasure or of pain.

His life I gave him, and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

VIOLA. How can this be?

DUKE. When came he to this town?

ANTONIO. To-day, my lord; and for three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company.

Enter OLIVIA *and* Attendants

DUKE. Here comes the countess; now heaven walks on earth.
But for thee, fellow, — fellow, thy words are madness;
Three months this youth hath tended upon me;
But more of that anon. Take him aside.

76. **All his** F_1 | All this $F_2F_3F_4$. — **in** F_1F_2 | is F_3F_4. 89. **interim** | intrim F_1. 91. Scene III Pope.

77. **pure**: purely. For adjectives used as adverbs, see Abbott, § 1.

85. **recommended**: committed, entrusted. Cf. 'commended.'

93. **Three months.** The action of the play falls within three days. See Introduction, Duration of Action.

OLIVIA. What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

VIOLA. Madam!

DUKE. Gracious Olivia, — 99

OLIVIA. What do you say, Cesario? Good my lord, —

VIOLA. My lord would speak; my duty hushes me.

OLIVIA. If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.

DUKE. Still so cruel?

OLIVIA. Still so constant, lord. 105

DUKE. What, to perverseness? you uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st offerings have breath'd out
That e'er devotion tender'd! What shall I do?

OLIVIA. Even what it please my lord that shall become him.

DUKE. Why should I not, had I the heart to do it, 111
Like to th' Egyptian thief at point of death,

102. **aught** Theobald | ought Ff.
103. **fat** | flat Hanmer.
108. **have** | haue Ff | has Pope | hath Globe Camb Delius.

103. **fat and fulsome.** An alliterative expression for 'nauseating.'

108. **have.** The subject is 'soul,' but the verb is attracted to 'offerings.' A good example of the Shakespearian idiom ("an unpardonable mistake in modern authors"), which Abbott, § 412, calls the "confusion of proximity." Cf. *Julius Cæsar*, V, i, 33: "The posture of your blows are yet unknown."

112. The allusion is to the story of Theagenes and Chariclea, told in the *Ethiopica* of Heliodorus, an English translation of which was popular at the close of the sixteenth century. The lovers were captured by Thyamis of Memphis, chief of a band of robbers, who fell in love with Chariclea. Surprised by a stronger band of robbers and in danger of death, Thyamis attempted to kill her first.

Kill what I love? — a savage jealousy
That sometime savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief;
I 'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.

VIOLA. And I, most jocund, apt, and willingly,
To do you rest, a thousand deaths would die.

OLIVIA. Where goes Cesario?

VIOLA. After him I love
More than I love these eyes, more than my life,
More, by all mores, than ere I shall love wife.
If I do feign, you witnesses above,
Punish my life for tainting of my love!

OLIVIA. Ay me, detested! how am I beguil'd!

VIOLA. Who does beguile you? who does do you wrong?

OLIVIA. Hast thou forgot thyself? is it so long?
Call forth the holy father.

DUKE. Come, away!

OLIVIA. Whither, my lord? Cesario, husband, stay.

DUKE. Husband!

OLIVIA. Ay, husband! can he that deny?

DUKE. Her husband, sirrah!

VIOLA. No, my lord, not I.

OLIVIA. Alas, it is the baseness of thy fear
That makes thee strangle thy propriety.
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter PRIEST

O, welcome, father!
Father, I charge thee, by thy reverence,
Here to unfold, though lately we intended
To keep in darkness what occasion now
Reveals before 't is ripe, what thou dost know
Hath newly pass'd between this youth and me.

PRIEST. A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings;
And all the ceremony of this compact
Seal'd in my function, by my testimony;
Since when, my watch hath told me, toward my grave
I have travell'd but two hours.

DUKE. O thou dissembling cub! what wilt thou be
When time hath sow'd a grizzle on thy case?

141. **strangle thy propriety**: disavow thy proper self.

153. In the ceremony of betrothal, which is described here, the man received as well as gave a ring.

154. **ceremony**. Pronounce as a trisyllable. In *Julius Cæsar*, I, ii, 11, it is quadrisyllabic. — **compact**. Accented on the last syllable.

159. **grizzle on thy case**: gray hairs on thy skin. 'Case' in this sense is neatly punned on in *The Winter's Tale*, IV, iv, 843–844: "Though my case be a pitiful one, I hope I shall not be played out of it."

Or will not else thy craft so quickly grow
That thine own trip shall be thine overthrow?
Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.

VIOLA. My lord, I do protest, —

OLIVIA. O, do not swear!
Hold little faith, though thou hast too much fear.

Enter SIR ANDREW

SIR ANDREW. For the love of God, a surgeon! send one presently to Sir Toby.

OLIVIA. What 's the matter?

SIR ANDREW. Has broke my head across and has given Sir Toby a bloody coxcomb too; for the love of God, your help! I had rather than forty pound I were at home.

OLIVIA. Who has done this, Sir Andrew?

SIR ANDREW. The count's gentleman, one Cesario; we took him for a coward, but he 's the very devil incardinate.

DUKE. My gentleman Cesario?

SIR ANDREW. 'Od's lifelings, here he is! You broke my head for nothing; and that that I did, I was set on to do 't by Sir Toby.

VIOLA. Why do you speak to me? I never hurt you.

165. **Hold** F_1 | How $F_2F_3F_4$.
166. Scene IV Pope.
169. **Has** | H'as Ff | He has Globe Camb Delius.

174. **devil incardinate.** Cf. Launcelot Gobbo's 'devil incarnal' (First Quarto), *The Merchant of Venice*, II, ii, 28–29. For another form of the word-play, see *Henry V*, II, iii, 34–35.

176. **'Od's lifelings.** A petty oath corrupted from 'By God's life.' In *As You Like It*, III, v, 43, is 'Od's my little life.' For the diminutive 'lifeling,' cf. 'pittikins' from 'pity,' *Cymbeline*, IV, ii, 293.

You drew your sword upon me without cause;
But I bespake you fair, and hurt you not.

SIR ANDREW. If a bloody coxcomb be a hurt, you have hurt me; I think you set nothing by a bloody coxcomb.

Enter SIR TOBY *and* CLOWN

Here comes Sir Toby halting; you shall hear more: but if he had not been in drink, he would have tickl'd you other-gates than he did.

DUKE. How now, gentleman! how is 't with you?

SIR TOBY. That 's all one. Has hurt me, and there 's th' end on 't. Sot, didst see Dick surgeon, sot?

CLOWN. O, he 's drunk, Sir Toby, an hour agone; his eyes were set at eight i' th' morning.

SIR TOBY. Then he 's a rogue, and a passy measures pavin. I hate a drunken rogue.

OLIVIA. Away with him! Who hath made this havoc with them?

SIR ANDREW. I 'll help you, Sir Toby, because we 'll be dress'd together.

184. *Enter* SIR TOBY . . . | Enter Toby . . . Ff (after line 181).
185-186. **othergates** Capell Globe | other-gates Rowe | other gates Ff.
192. **and a** F1 | after a $F_2F_3F_4$. — **pavin** Steevens Camb Delius | Pavin $F_2F_3F_4$ | panyn F1 Globe | paynim Capell.

181. **bespake you fair**: spoke courteously to you.

192. **passy measures pavin.** Undoubtedly Sir Toby is drunk, but possibly he has reference to some grave, solemn dance, the idea of which, as Furness suggests, was started in his fancy by the Clown's "set at eight." 'Pavin' may be for 'pavan,' a stately dance introduced into England in the sixteenth century. 'Passy measures' is perhaps an attempt at *passa mezzo* (*passo e mezzo*). In previous editions of Hudson's Shakespeare the reading 'paynim' was adopted with the general interpretation, 'past measure a heathen rogue.'

SIR TOBY. Will you help? an ass-head and a coxcomb and a knave! a thin-fac'd knave, a gull!

OLIVIA. Get him to bed, and let his hurt be look'd to.

[*Exeunt* CLOWN, FABIAN, SIR TOBY, *and* SIR ANDREW]

Enter SEBASTIAN

SEBASTIAN. I am sorry, madam, I have hurt your kinsman;
But, had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you;
Pardon me, sweet one, even for the vows
We made each other but so late ago.

DUKE. One face, one voice, one habit, and two persons,
A natural perspective, that is and is not!

SEBASTIAN. Antonio, O my dear Antonio!
How have the hours rack'd and tortur'd me,
Since I have lost thee!

ANTONIO. Sebastian are you?

SEBASTIAN. Fear'st thou that, Antonio?

ANTONIO. How have you made division of yourself?
An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

200. [*Exeunt* CLOWN . . . SIR ANDREW] Dyce | Ff omit.

201. Scene V Pope. — **kinsman** Ff | Uncle Rowe Pope.

204. strange regard: a look of estrangement. Cf. IV, i, 13.

209. 'Perspective' is used loosely in Elizabethan literature to describe any optical device. In Scot's *Discoverie of Witchcraft*, 1584, is an enumeration and description of several "conceipts made and conteined in glasse," one of which is possibly that referred to here: "There be glasses also wherin one man may see another mans image *and* not his owne."

OLIVIA. Most wonderful!

SEBASTIAN. Do I stand there? I never had a brother;
Nor can there be that deity in my nature,
Of here and everywhere. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?

VIOLA. Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb.
If spirits can assume both form and suit,
You come to fright us.

SEBASTIAN. A spirit I am indeed;
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,
And say, 'Thrice-welcome, drowned Viola!'

VIOLA. My father had a mole upon his brow.

SEBASTIAN. And so had mine.

VIOLA. And died that day when Viola from her birth
Had number'd thirteen years.

SEBASTIAN. O, that record is lively in my soul!
He finished, indeed, his mortal act
That day that made my sister thirteen years.

VIOLA. If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance

229. Cf. *The Merchant of Venice*, V, i, 64–65. Shakespeare uses 'dimension' in the sense of 'body' only here and in I, v, 245.

241. lets: hinders. Cf. 'let' meaning 'hindrance,' *Henry V*, V, ii, 65.

Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm,
I 'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserv'd to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.

SEBASTIAN. [*To* OLIVIA] So comes it, lady, you have been mistook;
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceiv'd,
You are betroth'd both to a maid and man.

DUKE. Be not amaz'd; right noble is his blood.
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.
[*To* VIOLA] Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.

VIOLA. And all those sayings will I over-swear;
And all those swearings keep as true in soul

248. **preserv'd** Ff | preferr'd Theobald Hanmer Dyce.
251. [*To* OLIVIA] Rowe.
258. **wreck** | wracke F1F2.
259. [*To* VIOLA] Rowe.
261. **over-swear** | ouer sweare F1.

244. **jump**: agree. Cf. *The Taming of the Shrew*, I, i, 195.

247. **weeds**: garments. Cf. line 267. 'Weed' (Anglo-Saxon *wǽd*) occurs in *A Midsummer Night's Dream*, II, i, 256.

251–252. The mistake Olivia has made is in being betrothed to Sebastian instead of Viola, but this was owing to the bias or predisposition of Nature, who would not have a woman betrothed to a woman. In the game of bowls, a favorite Elizabethan pastime, the 'bias' is the weighted side of the bowl which causes it when delivered to curve in to that side or 'draw to its bias.' Cf. *Richard II*, III, iv, 5: "my fortune runs against the bias."

As doth that orbed continent the fire
That severs day from night.

DUKE. Give me thy hand;
And let me see thee in thy woman's weeds.

VIOLA. The captain that did bring me first on shore
Hath my maid's garments; he, upon some action,
Is now in durance, at Malvolio's suit,
A gentleman and follower of my lady's.

OLIVIA. He shall enlarge him. Fetch Malvolio hither;
And yet, alas, now I remember me,
They say, poor gentleman, he 's much distract.

Re-enter CLOWN *with a letter, and* FABIAN

A most extracting frenzy of mine own
From my remembrance clearly banish'd his.
How does he, sirrah?

CLOWN. Truly, madam, he holds Belzebub at the stave's end as well as a man in his case may do. Has here writ a letter to you; I should have given 't you to-day morning; but, as a madman's epistles are no gospels, so it skills not much when they are deliver'd.

269. lady's Rowe | Ladies Ff. 273. Scene VI Pope. — extracting F_1 | exacting $F_2F_3F_4$ Rowe | distracting Hanmer.

263. **continent.** As Shakespeare uses 'continent' elsewhere in the etymological sense of 'that which contains,' the word has been interpreted here as "the firmament which contains the orbs including 'the fire That severs day from night.'" More probably 'continent' should be understood in the general sense of 'bulk,' 'mass.'

273. **extracting**: "drawing other thoughts from my mind." — Schmidt. Lettsom conjectured 'enchanting'; Cartwright, 'exciting.'

276. **Belzebub.** This spelling represents popular pronunciation.

279. **epistles . . . gospels.** A reference to the Church Service. — **skills**: matters. Cf. *2 Henry VI*, III, i, 281.

OLIVIA. Open 't, and read it.

CLOWN. Look then to be well edified when the fool delivers the madman.

[*Reads*] By the Lord, madam, —

OLIVIA. How now! art thou mad? 285

CLOWN. No, madam, I do but read madness: and your ladyship will have it as it ought to be, you must allow Vox.

OLIVIA. Prithee, read i' thy right wits.

CLOWN. So I do, madonna; but to read his right wits is to read thus: therefore perpend, my princess, and give ear.

OLIVIA. [*To* FABIAN] Read it you, sirrah. 291

FABIAN. [*Reads*] By the Lord, madam, you wrong me, and the world shall know it; though you have put me into darkness and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induc'd me to the semblance I put on; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of, and speak out of my injury. THE MADLY-US'D MALVOLIO.

OLIVIA. Did he write this? 300

CLOWN. Ay, madam.

DUKE. This savours not much of distraction.

OLIVIA. See him deliver'd, Fabian; bring him hither.

[*Exit* FABIAN]

My lord, so please you, these things further thought on,
To think me as well a sister as a wife, 305

284. [*Reads*] Rowe.
286. and Ff | an Pope.
291. [*To* FABIAN] Rowe.
303. [*Exit* FABIAN] Capell.

287. **Vox**: the appropriate tone for such a document.

290. **perpend**: consider, attend. This bombastic and affected expression is used by Polonius, Touchstone, and Pistol.

One day shall crown th' alliance on 't, so please you,
Here at my house, and at my proper cost.

DUKE. Madam, I am most apt t' embrace your offer.
[*To* VIOLA] Your master quits you; and, for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand; you shall from this time be
Your master's mistress.

OLIVIA. A sister! you are she.

Re-enter FABIAN, *with* MALVOLIO

DUKE. Is this the madman?

OLIVIA. Ay, my lord, this same.
How now, Malvolio!

MALVOLIO. Madam, you have done me wrong,
Notorious wrong.

OLIVIA. Have I, Malvolio? no.

MALVOLIO. Lady, you have. Pray you, peruse that letter.
You must not now deny it is your hand;
Write from it, if you can, in hand or phrase;
Or say 't is not your seal, not your invention:
You can say none of this. Well, grant it then;
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,

309. [*To* VIOLA] Rowe. | VOLIO Capell | Enter Maluolio Ff.
315. *Re-enter* FABIAN . . . MAL- | —Scene VII Pope.

309. quits you: releases you, sets you free from service.
320. from it: differently. Cf. 'from my commission,' I, v, 179.

To put on yellow stockings, and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

OLIVIA. Alas, Malvolio, this is not my writing,
Though, I confess, much like the character;
But out of question 't is Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then cam'st in smiling,
And in such forms which here were presuppos'd
Upon thee in the letter. Prithee, be content:
This practice hath most shrewdly pass'd upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

FABIAN. Good madam, hear me speak;
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceiv'd against him. Maria writ
The letter at Sir Toby's great importance;
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,

331. **geck**: "one who is befooled or derided, a dupe." — Murray.
351. **importance**: importunity. Cf. *King John*, II, i. 7.

May rather pluck on laughter than revenge;
If that the injuries be justly weigh'd
That have on both sides pass'd.

OLIVIA. Alas, poor fool, how have they baffled thee!

CLOWN. Why, 'some are born great, some achieve greatness, and some have greatness thrown upon them.' I was one, sir, in this interlude; one Sir Topas, sir; but that 's all one. 'By the Lord, fool, I am not mad'; but do you remember? 'Madam, why laugh you at such a barren rascal? and you smile not, he 's gagg'd': and thus the whirligig of time brings in his revenges.

MALVOLIO. I 'll be reveng'd on the whole pack of you.
[*Exit*]

OLIVIA. He hath been most notoriously abus'd.

DUKE. Pursue him, and entreat him to a peace.
He hath not told us of the captain yet;
When that is known, and golden time convents,
A solemn combination shall be made
Of our dear souls. Meantime, sweet sister,
We will not part from hence. Cesario, come;
For so you shall be, while you are a man;
But, when in other habits you are seen,
Orsino's mistress and his fancy's queen.
[*Exeunt all but the* CLOWN]

357. fool F_4 | Foole $F_1F_2F_3$ | soul Collier | tool (anon. conj.).
362. and Ff | an Pope.
365. [*Exit*] Rowe | Ff omit.
375. [*Exeunt all but the* CLOWN] Dyce | Exeunt Ff.

357. **baffled**: treated ignominiously. 'To baffle' meant originally 'to subject to public disgrace or infamy.' A special sense was 'to disgrace a perjured knight with infamy.'

369. **convents**: is convenient. In *Henry VIII*, V, i, 52, it means 'summons.'

CLOWN. [*Sings*]

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, &c.
'Gainst knaves and thieves men shut their gate,
For the rain, &c.

But when I came, alas! to wive,
With hey, ho, &c.
By swaggering could I never thrive,
For the rain, &c.

But when I came unto my beds,
With hey, ho, &c.
With toss-pots still had drunken heads,
For the rain, &c.

A great while ago the world begun,
With hey, ho, &c.
But that 's all one, our play is done,
And we 'll strive to please you every day. [*Exit*]

376. **tiny** Rowe | tine **Ff**.
382. **knaves and thieves** | **knave and thief** Steevens.
388. **beds** Ff | bed Hanmer.
390. **heads** Ff | head Hanmer.
392. **begun** Rowe | begon F_1F_2.
393. **With hey** F_2 | hey F_1.
395. [*Exit*] Rowe | Ff omit.

376. Steevens called this song a "nonsensical ditty"; Knight holds it to be "the most philosophical clown's song upon record." Its authorship has been questioned, but it has the charm of the genuine Shakespeare lyric, and in it is that mingling of realism and romanticism, pathos and buffoonery, which is of the essence of Shakespearian humor. The haunting refrain occurs in a snatch sung by the Fool in the great storm scene in *King Lear*.

INDEX

This Index includes the most important words, phrases, etc., explained in the notes. The figures in heavy-faced type refer to the pages; those in plain type, to the lines containing what is explained.

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